

HANDS-ON REVIEW: NIKON'S COOLPIX 'A'
D7000 DX SENSOR + NIKKOR 28mm f/2.8



amateur

Saturday 23 March 2013

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

Third-party alternatives to the big brands

MACRO LENS HEAD-TO-HEAD

Sigma 105mm ● Tamron 90mm ● Tokina 100mm



ON TEST



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ON TEST



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DESKTOP BACKUP

Six of the best solutions
for image storage



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POCKET PERFECT?

Panasonic's Lumix DMC-TZ40
18MP 20x zoom compact



MACRO

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WILDLIFE CLOSE-UP

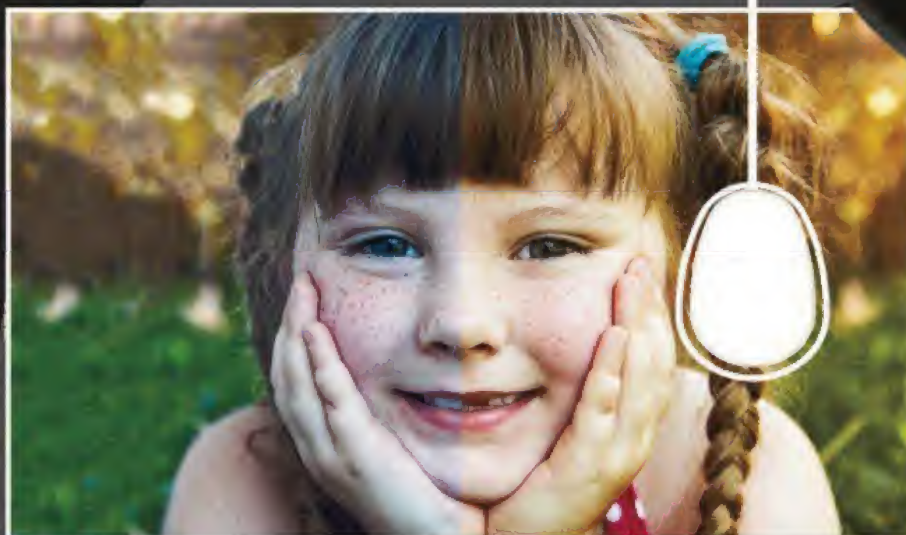
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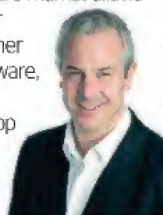
Amateur Photographer For everyone who loves photography

I'M NOT a fan of restricted consumer choice or of limited competition, and, as a rule, I dislike a single brand dominating its market. While scale can bring cost benefits to the end user, and better function via a consolidation of resources in research and development, the phrases 'stranglehold', 'gunpoint' and 'over a barrel' on occasion enter the conversations between customers.

In our industry, names such as Canon and Nikon might first come to mind when we think about monopolies, but at the moment at least all we can see is their competition keeping prices, if only of entry-level camera bodies, down rather than up. Their size allows significant research to take place,

which ultimately is advantageous to us all.

The same is probably true of Adobe – that its command over the imaging-software market allows it to produce programs that smaller companies could not. There are other firms producing good imaging software, but it seems we gravitate towards Elements, Lightroom and Photoshop without really considering the alternatives. Or is it simply that the alternatives, such as Serif's PhotoPlus (see our test of PhotoPlus X6 on page 59), are just not good enough?



Damien Demolder
Editor

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Macro lenses from Sigma, Tamron and Tokina on test

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We find out how Panasonic's latest travel compact performs P55

THE AP READERS' POLL

IN AP 2 MARCH WE ASKED...

Do you have faith in new sensor designs?



YOU ANSWERED...

A Yes, some	24%
B Yes, and I'd like to see more	51%
C Yes, they are better than traditional	12%
D No, they will never be better	3%
E No, they are not good enough	10%

THIS WEEK WE ASK...

What imaging software do you use?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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The Lunar will be officially launched in April
See page 7

Largest chain alive and kicking • LCE sees high-street 'honeymoon'

CHAIN EYES GROWTH AFTER JESSOPS COLLAPSE

THE HIGH street seems far from dead. The London Camera Exchange (LCE) is eyeing up expansion as it reports buoyant trade in the wake of Jessops' vanishing act – with less than 1% of its sales online.

Formed in the 1950s, LCE operates 28 stores across the country from Manchester to Plymouth in Devon.

It is now the largest photographic chain in the UK, in terms of store numbers.

LCE managing director Nick Richens said the chain has reaped huge benefits from the recent demise of Jessops, which, at the time of its collapse in January, operated 187 shops.

'We are making hay while we can,' said Richens in an interview with AP.

LCE's branch on the Strand in London has seen the largest sales uplift since Jessops went belly up, and is the most profitable outlet in the chain's network.

Despite recent success, however, LCE has not been tempted to bid for any former Jessops stores and is treading carefully concerning any future expansion.

Richens prefers to wait until the end of the summer before gauging 'real potential for expansion'.

'I think we are having a bit of a honeymoon period... it will be in six months' time, when the Jessops legacy has worn off, that the challenge starts.'

Richens puts LCE's success down to offering sound customer advice and maintaining loyal, knowledgeable staff – one of whom is as 'enthusiastic' as ever after 50 years at the firm.



Last month, LCE relocated its Manchester shop to a former store run by the Jacobs chain, which closed down last year

Amid speculation over Jessops' comeback, LCE says it would welcome any competition from Peter Jones, who is reported to be planning to re-open up to 30 Jessops stores.

'You need a presence in the high street,' said LCE's marketing and communications manager Adrian Deary.

Nor does he view as a threat the expected relaunch of the Jessops website, although he admits LCE's own site is 'not particularly active' – making up less than 1% of overall trade.

Rather, it serves as a valuable tool to pull customers into high-street shops, where 'duck-and-dive' deals are done with customers over bundles, often on the spot, added Richens.

However, like other UK retailers, LCE sees cheap competition from foreign-based

websites as one of the biggest threats and warns that customers risk not being given a warranty when buying through the 'grey' market.

Although LCE bosses concede that a high-street shop is never going to be the cheapest route for customers, they stress that buying off the web can also mean consumers receive misleading advice about photographic equipment.

They recount the case of a man who bought online when looking for a camera for close-up photography – only to sell it in a high-street store once he realised it was actually a 'macro lens' he was after, not an expensive DSLR with a zoom.

'It's easy for people to buy things online, but much harder to sell them the right thing.'

The LCE website also helps deliver one of the chain's biggest weapons – second-hand equipment – which is listed on the site alongside new kit, and sold in-store where customers are invited to exchange their existing gear for cash, or part-exchange.

Lenses hold their value particularly well for customers wanting to part-exchange, explained Deary.

LCE says its core market remains the consumer spending around £500 on DSLR kit. Popular models include Canon's EOS 650D and Nikon's D3200.

LCE began life as a photography studio in Guildford, Surrey, when staff noticed customers expressing an interest in the equipment being used.

Clients then began to trade in some of their old gear.

SNAP SHOTS

● Italian photographer Willy Rizzo, famed for his images of personalities such as Marilyn Monroe, Brigitte Bardot and Winston Churchill, has died in Paris, aged 84. The grandson of a Neapolitan magistrate, Rizzo developed a passion for photography as a youngster, taking portraits of his school friends using an Agfa box camera.

● Panasonic customers are promised a better touch-and-try shopping experience at Park Cameras in West Sussex following a revamp of the retailer's Burgess Hill showroom. Improvements include the use of two Panasonic TVs to display product information and samples of images taken using Panasonic cameras. Park Cameras' showroom is open Mon-Sat 9am-5.30pm, Thurs 9am-7.30pm and Sun 11am-4.30pm. Visit www.parkcameras.com.



Do you have a story?

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NIKON UPDATES 80-400MM TELEPHOTO

NIKON has refreshed its 80-400mm telephoto to reveal the 'AF-S' 80-400mm f/4.5-5.6G ED VR.

The AF-S version boasts a 'greatly improved' AF



mechanism and improved vibration compensation, said Hiro Sebata, product manager for Lenses and Accessories at Nikon UK. The revamped VR technology is claimed to deliver

up to 4 stops of compensation.

The FX-format lens comprises 20 elements in 12 groups and includes four ED elements, plus a Super ED element.

The AF-S 80-400mm f/4.5-5.6G ED VR is due out this month, priced £2,449.99.

A week of photographic opportunity

PHOTO DIARY

Wednesday
20 March

EXHIBITION Conflict and Costume by Jim Naughten, until 13 April at Margaret Street Gallery, London W1W 8SW. Tel: 0207 323 0140. Visit www.margaretstreetgallery.com.

EXHIBITION Tom Wood: Photographs 1973-2013, until 16 June at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.



© JIM NAUGHTEN

Thursday 21 March

EXHIBITION The Tannery, until 23 June at Royal Albert Memorial Museum & Art Gallery, Exeter, Devon EX4 3RX. Tel: 01392 265 858. Visit www.rammuseum.org.uk. **DON'T MISS** Format 13 International Photography Festival, until 7 April in Derby. Tel: 01332 290 606. Visit www.formatfestival.com.

Friday
22 March

EXHIBITION Places & Edges by Joachim Brohm, until 4 May at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.

EXHIBITION 24: 2013, an outdoor exhibition featuring 24 photographers who have documented the first 24 hours of every New Year for 24 years. Until 23 March at Berkeley Square, London. Visit www.24photography.org.



© JOACHIM BROHM

Saturday 23 March

DON'T MISS Fuji Show Day, where a Fujifilm representative will be on hand with the X-Pro1, X100S, X20 and X-E1 cameras. At Clifton Cameras, Dursley, Gloucestershire GL11 4AA. Tel: 01453 548 128. Visit www.cliftoncameras.co.uk. **DON'T MISS** Photography Masterclass aimed at bridge or SLR camera users (7am-11am, price £50), at Hinton Ampner, Hampshire SO24 0NH. Tel: 01962 771 305. Visit www.nationaltrust.org.uk.

Sunday 24 March

EXHIBITION Landmark: the Fields of Photography, contemporary works, until 28 April at Somerset House, London WC2R 1LA. Tel: 0207 836 7613. Visit www.somersetthouse.org.uk. **EXHIBITION** Developing: Photographs by Mary McCartney, until 9 June at The Lowry, Manchester M50 3AZ. Tel: 0843 208 6005. Visit www.thelowry.com.

Monday 25 March

EXHIBITION Liberation by Martin Parr, until 12 May at the Guernsey Museum & Art Gallery, Guernsey, Channel Islands GY1 1UG. Tel: 01481 726 518. Visit www.museum.guernsey.net. **EXHIBITION** Century of style by Norman Parkinson, until 12 May at the National Theatre, London SE1 9PX. Tel: 0207 452 3000. Visit www.npg.org.uk.

Tuesday 26 March **LATEST AP ON SALE**

EXHIBITION East End Faces, by David Bailey, until 26 May at William Morris Gallery, London E17 4PP. Tel: 0208 496 4390. Visit www.wmgallery.org.uk. **EXHIBITION** Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

AP discovers founder's son on creditors' list

MR JESSOP WAS A JESSOPS VICTIM

ALAN Jessop is listed among the thousands of customers to whom Jessops owes money – albeit only £21 – following its collapse in January, it has emerged.

Ironically, perhaps, Alan is owed the refund by the business his father founded in 1935, for some photographic filters he ordered but never received.

However, Alan, who retired from the business in 1996, has no intention of filing a claim with administrators over the relatively paltry sum, in light of the massive human and financial impact of the chain's downfall.

Given that manufacturers and customers are owed many tens of millions of pounds, Alan was keen to play down the loss when AP spotted his name on a list of creditors.

'I ordered a couple of UV filters before going on holiday – at the same time as I bought a new camera and lens – and paid for them altogether,' Alan explained.

'I think that, at a sad time – when many loyal staff have lost their jobs and some customers have lost large sums through gift cards and pre-payment for goods – the interest should be for the staff welfare and for the many suppliers that have lost, not



© COURTESY ALAN JESSOP

Alan does not intend to file a claim, as staff and other customers lost millions

only a considerable amount of money, but a high-street window for their goods.'

The former boss added: 'For the general public, there is also a significant loss. Many Jessops staff were highly knowledgeable and respected by the public for the advice they could offer.'

RECIPE FOR SUCCESS?

ALAN Jessop, who left the business before its financial troubles began, feels there is still room for a specialist high-street photographic chain of up to 50 shops, allowing manufacturers to show off their wares. However, he asserts that such stores should be located in larger towns, and the businesses behind them tightly controlled.

A store stocked with 'a range of accessories' and with knowledgeable staff is important, he said, when asked about the key ingredients for future success in an era of competition from web-based retailers and supermarket chains. When he worked at Jessops, the chain stocked 20,000 different lights.

Alan also revealed the extent of the

rent costs the firm would have faced in recent years. When Alan left in 1996, a typical store, he said, would be paying an average of £22,000-£28,000 per year, and at most £35,000. As AP reported last month, a Jessops store in Manchester faced an annual rent bill of £170,000, according to Wilkinson Cameras, whose boss was put off making a bid for the shop after seeing the figure (see below).

'When I joined the company in 1960, we had one small rented property and a turnover of around £20,000 a year, employed four staff and made good profits,' Alan added. 'Throughout the whole time we always paid our bills on time.'

WILKINSON TO BUY JESSOPS STORES?

AS WE went to press, Wilkinson Cameras expressed an interest in taking over more than one Jessops store. 'We are interested in operating in more stores,' confirmed Wilkinson Cameras' managing director David Parkinson.

Wilkinson has approached administrators

PwC with a view to buying at least one Jessops store after the camera chain closed all its remaining 187 shops last month. However, Parkinson said Wilkinson's choice of locations is constrained by high rents payable at some Jessops sites, such as central Manchester.

Parkinson has been told that Jessops was paying £170,000 per year at its Manchester branch – too high for Wilkinson to consider, given the profit margin on digital cameras. The PwC spokesman dealing with Jessops enquiries was not available for comment at the time of writing.

SNAP SHOTS

● A press photographer may have inadvertently captured images of two men suspected of stealing machinery worth thousands, while taking pictures of early morning snow scenes in Walsall. A contracting company employee alerted his bosses after he spotted the pictures in the *Express & Star*. The men are suspected of stealing a hydraulic breaker machine from roadworks, reported holdthefrontpage.co.uk.

● A first-year photography student has booked a place in the final at this year's Sony World Photography Awards. Aimee Turner, aged 19, who studies at an arts college in Carmarthen, Wales, beat entries from more than 230 universities worldwide to become one of 10 finalists in the Student Focus category. The winners will be announced on 25 April.

● A predicted surge in digital camera demand in Indonesia has prompted Nikon to open a new sales and service subsidiary there. PT Nikon Indonesia opened in Jakarta on 1 February. Previously, Nikon Hong Kong Ltd handled operations for Nikon in Indonesia.



Do you have a story?

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Hasselblad model faces slight delay

LUNAR CSC SET FOR 'APRIL' BLAST OFF

HASSELBLAD plans to officially launch its Lunar compact system camera (CSC) in April, later than originally planned, AP has learned.

Hasselblad first revealed a working prototype of the Lunar last September, at the photokina trade show in Cologne, Germany.

At the time, the Swedish firm said the Lunar was due out in the first three months of 2013.

A Hasselblad spokesperson told AP: 'The Hasselblad Lunar will be officially launched in April 2013.'

'We will, within a short time, launch a new and dedicated website section for the Lunar with all the information.'

The Lunar is a 24.3-million-pixel, APS-C-format CSC aimed at enthusiasts – produced in a tie-up with Sony.

Boasting technology borrowed from the



Hasselblad has said it wants to launch a full-frame DSLR after the Lunar, pictured

Sony NEX-7, it will feature a 2.4-million-dot OLED EVF, 3in (921,000-dot-resolution) LCD screen and a top ISO of 16,000.

The Lunar is expected to be compatible with E-mount lenses, and A-mount lenses via an adapter.



COKIN LAUNCHES PURE HARMONIE FILTERS RANGE

FRESH from Cokin is a new range of round photographic filters called Pure Harmonie.

The filters come in three types: UV filters priced from £39.99; Circular Polarising filters costing from £79.99; and Variable Density Neutral Grey filters from £154.99.

The UV filters and Circular Polarising filters come in sizes ranging from 37–82mm, while the Variable Density Neutral Grey filters are available in 52–82mm.

The filters feature Everclear 5 Coating Technology, claimed to be anti-oil, anti-dust, anti-grime and scratch resistant.

For details call 01628 674 411 or visit www.intro2020.co.uk.

FUJI DELAYS FOUR XF LENSES

FUJIFILM Japan has put back the launch of four XF lenses it had planned to release early this year.

In 2012, Fujifilm said that, this spring, it had planned to release a 56mm f/1.4, 10–24mm f/4, 23mm f/1.4 and 27mm f/2.8 pancake lens.

However, during a meeting at Focus on Imaging in Birmingham, it emerged that the 23mm and 27mm optics will not now be available until the summer, while the 56mm and 10–24mm lenses will not be launched until the end of 2013.

Fuji's 55–200mm f/3.5–4.8, meanwhile, is expected to arrive in May.

Makoto Oishi, from Fujifilm Japan's product-planning division, said that the 55–200mm zoom will feature 14 elements in 10 groups and include an aspherical element, plus three extra-low dispersion elements.

A Fujifilm UK spokeswoman said there is no official reason for the 'slight delay' on the lens roadmap, adding that the firm is 'on track to deliver the full range by the end of the year'. She stressed the importance of customers being made aware of company plans to have a range of CSC lenses.



ADOBE UPDATES RAW CONVERSION SOFTWARE

ADOBE has unveiled the release candidate versions of Camera Raw 7.4 and Lightroom 4.4 raw conversion software.

Release candidate versions have been well tested but benefit from further testing before official distribution, says Adobe.

As well as offering improved support for new cameras and lenses, the software addresses issues regarding the quality of raw files – which were not quite up to scratch – from the Fujifilm X-Pro1 and X-E1, explains AP technical editor Richard Sibley. Both cameras use Fujifilm's X-Trans sensor.

Richard adds: 'In our recent test featuring the Fujifilm X-Pro1 (*Punching above their weight*, AP 2 March), AP found that raw images converted using Adobe Camera

Raw 7.3 and Lightroom 4.3 lacked fine detail, causing them to appear like watercolour paintings when viewed very closely. The latest version of Camera Raw looks to deal with this issue by improving the raw conversion algorithm.'

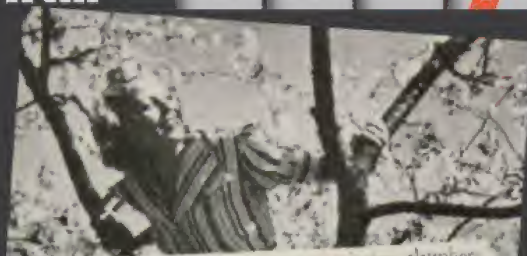
'A quick test, using the same image as featured in the original AP test, shows that there is indeed more detail in the image converted with Lightroom 4.4, although this does come at the expense of image sharpness, with images slightly softer than those converted using the older version of the software.'

Other cameras supported include the Canon EOS-1D C, Casio Exilim EX-ZR700, Nikon 1 V3, Nikon 1 S1 and Pentax MX-1.

Visit www.labs.adobe.com.

AP
THIS
WEEK
IN...

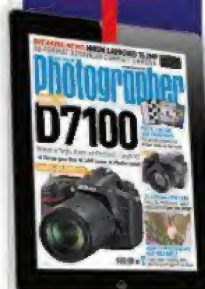
1939



No doubt we emerge from winter slumbers in the dark—occasionally pierced by flash-light and lanterns—to an almost sentimental appreciation of April's glorious epoch of sunshine and shadow, but sentiment has moved many an artist towards the production of a masterpiece. Photographically speaking, one's impulses must be harnessed to the memory of other years; they must be checked while a little consideration is applied to technical matters.

AP advised readers to 'change down to a slower film' with the onset of spring, this week in 1939 (just months before the outbreak of the Second World War), stating: 'No doubt we emerge from winter slumbers in the dark – occasionally pierced by flashlight and lanterns – to an almost sentimental appreciation of April's glorious epoch of sunshine and shadow...' AP warned of the danger of overexposure of using the fast films necessary during winter months, advising photographers to opt for a medium-speed emulsion to still take advantage of a relatively fine grain: 'Theoretically, since there are such wonderful meters today, no mistakes should be possible with any film...'

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Coolpix P330 with 5x optical zoom NIKON COMPACT SET TO RAISE 'BENCHMARK'

NIKON claims to have raised the benchmark for advanced compact cameras with its new Coolpix P330, a 12-million-pixel model sporting a 5x optical zoom lens (24-120mm in 35mm equivalent) with a maximum aperture of f/1.8.

The P330, priced £349.99, carries a 1/1.7in, back-illuminated CMOS imaging sensor, with lens-shift vibration reduction and raw-file data processing.

Other features include full HD movies, auto HDR, built-in GPS and easy panorama mode,

which is designed to capture images by panning the camera either vertically or horizontally.

The P330 is Wi-Fi-compatible via a Nikon dongle (WU-1a), enabling image transfer to Android or Apple devices.

The P330 boasts a top shutter speed of 10 frames per second for up to 10 full-resolution images.

The sensitivity is extendable to ISO 12,800.

The P330 is due to be launched in the UK on 21 March.

BATTERY-POWERED LIGHTS DEBUT AT FOCUS

A NEW battery-powered professional studio lighting range was launched at the Focus on Imaging show earlier this month.

The Priolite kit is billed as a portable range of battery-powered monolights and powerpacks that dispenses with the need for cables.

Top of the range is the

MBX1000, priced £1,249, which delivers 1,000 watt-seconds of flash power.

Powered by a Li-Ion battery it boasts a flash sequence of up to five flashes per second.

The new line also includes the MBX500, an 80-watt LED modelling light costing £1,079.

Visit www.priolite.com or www.courtenaystudio.com.

CLUBNEWS

Club news from around the country

TONBRIDGE CAMERA CLUB

Club members are staging their 47th annual exhibition from 22-29 March at the Council Chamber, Tonbridge Castle, Castle Street, Tonbridge, Kent TN9 1BG. The club meets every Thursday from September to May, at 7.45pm, at Hayesbrook School, Brook Street, Tonbridge, Kent TN9 2PH. It runs regular print, slide and digital competitions throughout the season and occasionally hosts courses on aspects of photography. For club details call 01892 836 892 or visit www.tonbridgecameraclub.org.uk.



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Focal length: 200mm Exposure: F/10 1/80 sec ISO1000

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SP 70-200mm SP

F/2.8 Di VC USD

Tamron's SP (Super Performance) 70-200mm F/2.8 lens delivers outstanding resolution and high performance to cater for the needs of both the experienced amateur and professional photographer.

This compact telephoto zoom features Tamron's proprietary USD (Ultrasonic Silent Drive) motor, ensuring speedy and accurate autofocus response, and VC (Vibration Compensation) mechanism, making it suitable for all types of photography including weddings, sports, fashion, journalism and landscapes. The Tamron 70-200mm will exceed your expectations every time.

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Model A009 Di (Digitally Integrated) lens designed for digital APS-C and full-size SLR cameras, with flower-shaped lens hood.

* The Sony mount does not include VC, as Sony digital SLR bodies include image stabilization functionality. The Sony lens is designated as "SP 70-200mm F/2.8 Di USD".



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Left: The Coolpix A will be available in a choice of silver and black finishes

Right: The camera is compatible with Nikon's Speedlight flash range, as well as the GP-1 GPS unit and Wu-1a wireless adapter, among other accessories



AP hands-on

Nikon Coolpix A

Matt Golowczynski takes a first look at Nikon's brand-new DX-format compact with 16.2 million pixels and a 28mm lens

ALTHOUGH Nikon already offers an enthusiast compact in the Coolpix P7700, the Coolpix A is a different proposition entirely. It marries a 16.2-million-pixel, DX-format sensor – the same as that used in Nikon's D7000 DSLR – with an 18.5mm (28mm equivalent) f/2.8 lens, and manages to do so in a surprisingly small form. It's not the first compact camera to offer such a combination, but it is, by some margin, the smallest yet.

Unlike similar models with an APS-C-sized sensor, such as Fujifilm's X100S, the Coolpix A should fit into a jacket or jeans pocket with little bother. Yet, with its minimal styling, Nikon clearly intends for the new model to satisfy the needs of a different user: one who requires the flexibility of raw shooting and manual control, but not necessarily in a body replete with various dials and a defined grip.

Nevertheless, the camera balances its small size with a reasonable selection of physical controls, but with enough room at front and back for comfortable handling. In contrast to other enthusiast cameras whose mode dials often squeeze in an abundance of functions, Nikon has restricted those on the Coolpix A's mode dial to the basic

PASM, auto and scene modes, as well as two custom options. Around the back, however, Nikon has twinned a number of buttons with secondary options to broaden the range of controls that can be instantly accessed, while the front plate sports a useful Fn1 button that provides immediate access to an option of the user's choosing.

The Coolpix A's manual-focus ring is likely to please those looking for more traditional control, which is also true of the three-

AT A GLANCE

- 16.2-million-pixel CMOS sensor
- 921,000-dot LCD screen
- ISO 100–6400 (expandable to 25,600)
- 18.5mm f/2.8 (28mm equivalent) lens
- RRP £999.99



way focus switch on the camera's side.

This makes digging around in any menus unnecessary, and underlines the way in which Nikon imagines that the model will likely be used. It's also interesting to see that, despite it being a Coolpix model, the camera adopts the graphical user interface (GUI) of Nikon's DSLRs rather than its compacts.

The Coolpix A follows a number of recent models in eschewing the traditional anti-aliasing filter in front of its sensor. The filter's absence has the benefit of a potential increase in resolution, but at the expense of possible false colour patterning and other aliasing artefacts. Curiously, Nikon hasn't explicitly stated what steps it has taken to mitigate these effects, although it's likely that some changes to its Expeed 2 image-processing engine will have been made.

IN USE

I handled a pre-production sample of the Coolpix A at this year's Focus on Imaging show in Birmingham, just prior to its official unveiling. Although Nikon stressed that the camera's firmware had not yet been finalised and much of its operation was restricted, it was possible to get a good idea of what the camera looks set to deliver.

Apart from its compact dimensions, the camera's weight makes the greatest impression. Using magnesium alloy for the top-plate and aluminium alloy for the casing, the Coolpix A is surprisingly light, weighing just 299g with battery included.



In comparison, the Coolpix P7700 is almost 100g heavier, which is a significant difference. While some would no doubt prefer a more defined grip than the Coolpix A's slim leather strip, this would obviously compromise its portability.

It is encouraging to see Nikon investing so much effort into the camera's manual-focus operation, and the option to override autofocus with manual adjustment – which mirrors the standard A/M setting on the company's Nikkor DSLR lenses – is a welcome inclusion. It would be nice to see the manual-focus ring slightly deepened, however, or at least raised slightly away from the camera's front plate. As it is, use of the focus ring is unlikely to be entirely

'The option to override autofocus with manual adjustment is a welcome inclusion'

comfortable for those with larger fingers.

The camera's flash, which is concealed in the top-plate and released by a physical catch, only raises itself by around a centimetre or so, which is perhaps necessary in order to keep the camera as small as possible. While its guide number of 6.6m @ ISO 100 should ensure it works adequately as a fill-in flash, more demanding situations would require one of the company's Speedlight flashguns such as the SB-400. The new model is also compatible with flash units higher up in the Speedlight range, but the large size of these would significantly affect the balance of a camera as small and light as the Coolpix A.

Nikon was keen to point out the camera's compatibility with a handful of accessories beyond its flash units, such as the new DF-CP1 optical viewfinder and GP-1 GPS unit. The DF-CP1 is designed specifically for the Coolpix A and, as such, is similarly styled with knurled accents around the camera's mode and command dials. Pleasing to the eye, the viewfinder's RRP is \$449.96

Top: In addition to the hotshoe, the camera boasts a small built-in flash with a guide number of 6.6m @ ISO 100

Above: Despite the camera's 3in LCD, ample room has been left on the back for controls and a thumb rest

(around £300), although a UK price had not been made available at the time of going to press.

CONCLUSIONS

In terms of size and specifications, the Coolpix A appears to strike a perfect balance between the average enthusiast compact and a model such as the full-frame Sony Cyber-shot DSC-RX1. Some will no doubt lament the lack of a viewfinder, and with a fixed 28mm (equivalent) lens it will naturally hold less appeal to those whose photography suits a different focal length. However, for reportage and cityscapes it appears perfectly suited. Of course, it is entirely possible that Nikon may follow up the camera with subsequent models designed around different optics, much like Sigma has with its DP range.

With a retail price of £999.99, the Nikon Coolpix A is by no means cheap, although it is not wildly dissimilar to Fujifilm's X100S, either, which is likely to be deemed its closest rival. In fact, it could be argued that the £1,099 suggested retail price for the X100S is justified with its wider and brighter lens. Although the two cameras are designed along very different lines, both offer APS-C-sized sensors with an almost identical resolution, and both lack anti-aliasing filters. It will, therefore, be interesting to compare the two once samples of the Coolpix A become available.

The Nikon Coolpix A is due in UK stores on 21 March



Nikon has designed the DF-CP1 optical viewfinder specifically for the Coolpix A

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

Contemporary Photography from India and South America: The Tenth Parallel North

Edited by Filippo Maggia, with Claudia Fini and Francesca Lazzarini. Skira, £34.95, hardback, 192 pages, ISBN 978-88-572-1249-4

THE LATEST 'Contemporary Photography' book in the series turns its attention to India and South America, featuring the work of 22 photographers.

Street photography, computer graphics, portraits of twins, charcoal on paper, a sea anemone – you can never be quite sure exactly what you're going to find as you jump from artist to artist. Many push the boundaries of photography, such as Rosângela Rennó with her uncanny photo painting. Some artists get shorter shrift than others – many pages are devoted to Laura Glusman's images of an overgrown island, while Claudia Andujar's political work gets barely a look in. You may not like every artist on offer, but this is well worth a look.



© SEBASTIAN SZTO



© KETAKI SHETH



© NIVAN SUNDARAN



© KETAKI SHETH



www.e-photoreview.com

THIS blog is based around a great idea: short, regular video interviews with contemporary photographers about their latest works, from tracking Afghan heroin to documenting the US on election night. As it is in part an Italian site, not all of the interviews are in English, but there is no need to be put off as there is still plenty to enjoy. The blog updates regularly, and

there are numerous photographers offering their perspectives on their own photo series. Many of the interviews are conducted over Skype with low-quality, built-in microphones, so you may have to endure some tinny audio. However, this admirable project definitely merits a click.



EXHIBITION

Developing: Photographs by Mary McCartney

Until 9 June. The Lowry, Pier 8, Salford Quays, M50 3AZ. Tel: 0843 208 6000. Website: www.thelowry.com. Open Sun-Fri 11am-5pm, Sat 10am-5pm. Admission free

CULTURAL icons and superstars abound in this collection of the work of Mary McCartney, daughter of Paul and Linda, whose extensive portfolio of celebrity portraits shows her as a perceptive portrait photographer. McCartney's photography features many influential women (the exhibition forms a part of Greater Manchester's 'Radical Women Month'), including PJ Harvey, Tracy Emin, Joni



Mitchell, Vivienne Westwood and Mary's sister Stella McCartney (above).

The styles of the images vary significantly – Harvey is seen in a cool-toned, posed image, while the shot of Stella McCartney is spontaneous, almost paparazzi-esque. Some of the images here are being unveiled for the first time, adding to the considerable appeal of this exhibition.

Horses

By Jill Greenberg
Rizzoli, £35, hardback, 224 pages, ISBN 978-0-8478-3866-0

MAN'S relationship with the horse is a blend of admiration and subjugation. In this stylistic photo project, Jill Greenberg explores the nature of that relationship, and produces some surreal but intriguing images.

Most shots feature the horses isolated, often in a studio setting. Very few of Greenberg's horses are depicted running through fields, and with those that are she frequently tints the image to barely resemble reality. The project becomes an appreciation of the power of the beast, not the domestic role into which it has been bridled. The appreciation of the horse is artistic, not scientific – if you want information on breeds or horse physiology, you'd best look elsewhere – but equine enthusiasts will find rich rewards within.



BOOK



CONDENSED READING

A round-up of the latest photography books on the market

● WHY ART PHOTOGRAPHY?

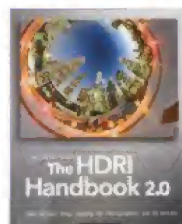
By Lucy Soutter, £19.99

While anyone can form an amateur opinion on a fine-art photograph, it takes dedicated study to actually immerse oneself in the criticism surrounding it. Lucy Soutter offers a primer for those wishing to dip their toe in the murky waters of contemporary art photography, and her book is as accessible as it should be, if perhaps wanting for a few more images to illustrate her points. **● MASTERING THE FUJIFILM X-PRO 1** by Rico Pfisteringer, £22.99 The author aims for this guide to complement and build on the information provided by the X-Pro1's official manual. This means that a certain level of competence is assumed in the reader – not a vastly advanced one, but you'll need to be familiar with basic photography terms and probably have a little experience with handling the camera.

● THE HDR HANDBOOK 2.0 by Christian Bloch, £45.99 Although many people find themselves turned off by the distinctive 'look' typically associated with HDR imaging, this book explains that there is more to high dynamic range imaging than just making gimmicky pictures. This is a comprehensive work with plenty to dive into, including interviews with contemporary photographers who use HDR techniques.

● CANON EOS 5D MARK III

by James Johnson, £30.99 If you've recently upgraded to a EOS 5D Mark III, you might want to think about picking up this book in order to get to grips with the new settings and options on the camera. It's a thorough guide, and if the Mark III's manual isn't sufficient, then owners may want to consider the purchase.



BOOK

© JILL GREENBERG

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

THIS IS THE MODERN WORLD

In *Backchat* AP 9 March, Ian Shore suggested that we should all start creating 'real' images and that the latest generation of photographers would not know what to do with a Nikon loaded with Fujichrome Velvia. He explained that as a semi-professional he was taught film photography, but alas, now all the current generation do is push the auto mode button and then head for Photoshop. I am sorry to note that he has had to learn a new technique, a problem caused by changing technology. Would he prefer to go back to the wet-plate process? What is wrong with progress?

Let us give thanks to the electronic and optical engineers who have given us the current generation of cameras. Do not look down on them. While there will always be a dedicated band of 'image makers', there will be an infinitely greater number of those simply wishing to record everyday life.

This was recently brought home to me on the occasion of my son's 50th birthday, when we were looking at photos taken throughout his life and then trying to go back to look at photos of his grandfather and great-grandfather. All that we could find was a single studio shot of my grandfather, my father and myself at the age of three. That was the entire photographic history of our family on one 10x8in print, since you may recall that apart from a Box Brownie, posed studio visits were the only way to record family history even just a few decades ago.

Compare that with the photographic memories of today. We have, thanks to automatic cameras, a fine record of our children and now our grandchildren. They may not be carefully composed 'images' by a professional, but given the tools of today, my wife has created a marvellous record of the family even though she cannot drive a Weston Master. Please, let us just be grateful for modern technology.

Mike Rignall, Gloucestershire

The more the merrier, and the easier it is the better, I say – **Damien Demolder, Editor**

Write to...

'Letters' at the usual AP address (see page 3), fax to 020 3148 8130 or email to amateur.photographer@ipcmedia.com.

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACT LASH, SD OR MEMORY STICK. NOTE: PRICE APPLIES TO UK AND EU RESIDENTS ONLY

WIND IN THEIR AFTERSALES

I recently had to return my Fujifilm X10 to Fuji UK for a warranty repair. I logged the repair on the company's excellent website and posted the camera on the Saturday. On Monday, Fuji acknowledged receipt by email. On Tuesday, the firm emailed that the repair was done. On Wednesday, I received the camera back with a full repair report. Wow! Not only does Fuji seem to be on a roll with great cameras – the X10 is a beautifully made gem – but aftersales is as good as it gets. **Alex Jablonowski, London SE1**

That is impressive! – **Damien Demolder, Editor**

BEWARE THE BANKS

I couldn't agree more with Stan Groom's response (AP 2 March) to my earlier letter (AP 16 February), but there is another factor that remains unmentioned, and that may impact further on camera retailing: the involvement of the banks. In the 1980s, banks bought into furniture and jewellery retailing, and rapidly drove down supplier prices and hugely increased margins. I remember figures of 800% being quoted. This had the effect of driving furniture retailing off the high streets, and furniture manufacture to China. The high margins are still obvious from the ongoing 'sales' advertised on TV.

In the past few years, banks have clearly seen camera retailing as ripe for investment, and as we now see, HSBC is Jessops' biggest single creditor. As AP has reported, HSBC 'refinanced' Jessops, which, along with ill-advised expansion, Mr Jessop rightly predicted was a death sentence for the company. I know of another major camera retailer wholly owned by a high street bank. When it acquired the business, the new owners' first action was to fire many of the staff – decimating customer service – and increase mark-ups. Yet I cannot see a bank being happy for long with the low margins in camera retailing, and one can only wonder what the consequences will be. If all competition can be eliminated prices can be increased at will, but that seems unlikely in camera retailing. So will the banks call in more debt and send yet more camera outlets to the wall, as they seek to divest themselves of what they see as poor investments? Only time will tell.

Keith Longmore, Norfolk

NOT SUSPECT DEVICES

It is a bit of a sweeping generalisation for Ian Shore (*Backchat*, AP 9 March) to infer that photographers who use digital equipment are lesser mortals than he, and I resent his arrogance. I, for one, am in awe of the possibilities already available to us all to digitally improve photographic images. Computers and photo-editing software are useful tools by which we can achieve this, and are far preferable to swishing round evil-smelling chemicals in a room lit only by a dim red lamp, and wasting no end of expensive photographic paper and chemicals in the process. When I bought a

What The Duck



roll of 35mm film, I was limited to 36 shots only; with an appropriate memory card that limit has exploded to several hundred, so I can afford to take many more shots and simply discard the rubbish. Yes, now I can actually afford to experiment.

As a serious photographer, I do not rely entirely on my computer and Photoshop to 'fix' my images, although certainly these devices help to improve tonal range, contrast, dodging, burning, straightening, cropping and so on, to the betterment of the picture. And what's wrong with that? Isn't that what we were trying to achieve in the darkroom? Did we never do any image manipulation there? Of course we did – all the time. My point is that any decent photographer will first 'see' his picture before he presses the shutter, and think about tweaking it further afterwards, irrespective of whether he's using digital equipment, or film and a darkroom.

Michael Taylor, West Midlands

The digital and film-based methods of image capture are surely equal in merit and integrity, but they provide quite different experiences in the process. We really should relish them both – Damien Demolder, Editor

READ BEFORE YOU WRITE

Having read the response from Steve Sapsford (AP 2 March) to John Heywood's letter in AP 9 February, may I ask if he has actually read the letter that he so vehemently criticised? I am John's daughter and, as such, have been immersed in the world of photography since birth.

I do not recall my father stating in his letter that he solely uses a pop-up flash, just that all DSLRs should have one as standard. Having witnessed first-hand his use of pop-up flash, shoehorn flash, studio lighting and handheld flash, to create the desired effect for the image he wishes to capture,

I can categorically state that I do not know of any other professional or enthusiastic amateur who is his equal, let alone better. There are situations that warrant the use of pop-up flash to brighten the subject matter, as I am sure AP readers are aware. The difference between pop-up and other styles of flash are immaterial if you know how to manipulate the light correctly.

As for the swivel back, I'm 5ft 3in in heels, so to be in a crowd limits the images I am able to capture with a standard DSLR. I have used this function and do not believe that any professional photographer would have got the same shot by any other means. The 'hold camera in air and pray' method is random, lucky at best. However, with the swivel back on the Nikon D5000, I am head and shoulders above the rest.

And does Mr Sapsford not wish that all cameras, DSLR and compact alike, were weatherproof? As an avid sports fan I have witnessed on many a wintry day the press photographers sheltering their precious camera from the tiniest spit in the air. To weatherproof all cameras would change the way we view our equipment, let alone use it.

Lastly, to questions someone's ability, professional or amateur, to try to improve upon the industry as standard is insulting. My father has more than 50 years' knowledge of photography and, if a suggestion for improvement is made, I am sure that careful consideration has taken place before putting pen to paper. Might I suggest that in future Mr Sapsford take the same amount of consideration?

Anna Heywood, via email

We made an error when printing Mr Heywood's original letter in AP 2 March, stating that he was a professional photographer. He is, in fact, a retired professional. Our apologies for any confusion or distress this has caused – Oliver Cotton, senior sub editor

LIGHT BULB MOMENT

I read with interest your article on photographing flowers using a simple reading lamp as a light source (*Masterclass*, AP 9 March). The article made no mention of the colour of the light, however. Domestic light bulbs do not, in general, quote colour temperatures. So were you using special daylight-balanced bulbs? If so, what were they? **Steve Wells, via email**

Our aim was to keep the lighting as simple as possible to enable our readers to easily recreate

the set-up at home. As well as my basic Anglepoise lamp with a general-service bulb, we used some monobloc flash heads with only the modelling light employed, which is very similar to a domestic light bulb. We didn't use any daylight-balanced bulbs or light sources, but opted instead to shoot in raw + JPEG mode with the white balance set to auto. Any adjustments to the overall balance were made at the editing stage. An alternative method would be to place a photographic grey card in the shot and set a custom white balance in the camera's white balance menu – Andrew Sydenham, studio manager



BACK CHAT

As Jessops vanishes, AP reader Arthur Allan highlights the threat to photo folk who like to see what it is they are buying

PETER was my local camera dealer. Worldly wise, peering over old specs, a ciggy with a teetering cap of ash and a look heavenwards as he sought respite from the terminally stupid.

Consulting some mental back catalogue only he could see before retreating into a world of crammed cupboards, he emerged grasping a replacement for the 'irreplaceable' adapter, converter or cable you'd lost or broken. His back-shop Tardis held not only the latest gear but also anything that had ever been the latest gear in the previous three decades!

Peter's place is long gone, but I offered silent thanks for his part in my photo education as my wife embarked on choosing her new camera at Christmas. Sadly, the exciting task became a frustrating chore. Peter moaned but couldn't do enough to help: in those vast, out-of-town shops, we found smiling salesmen, but little real help. The chance to try something out for yourself seems to have gone the way of pounds, shillings and pence. What she couldn't check for herself was explained... patiently, but sometimes far from accurately.

Now I know AP is full of adverts for knowledgeable dealers, lovely local family shops and major chains happy to help. But none of these is anywhere near me: the demise of Jessops, along with local closures, means the nearest dealer is far away, and too small anyway to carry enough stock to allow me the luxury of, for example, comparing similar lenses.

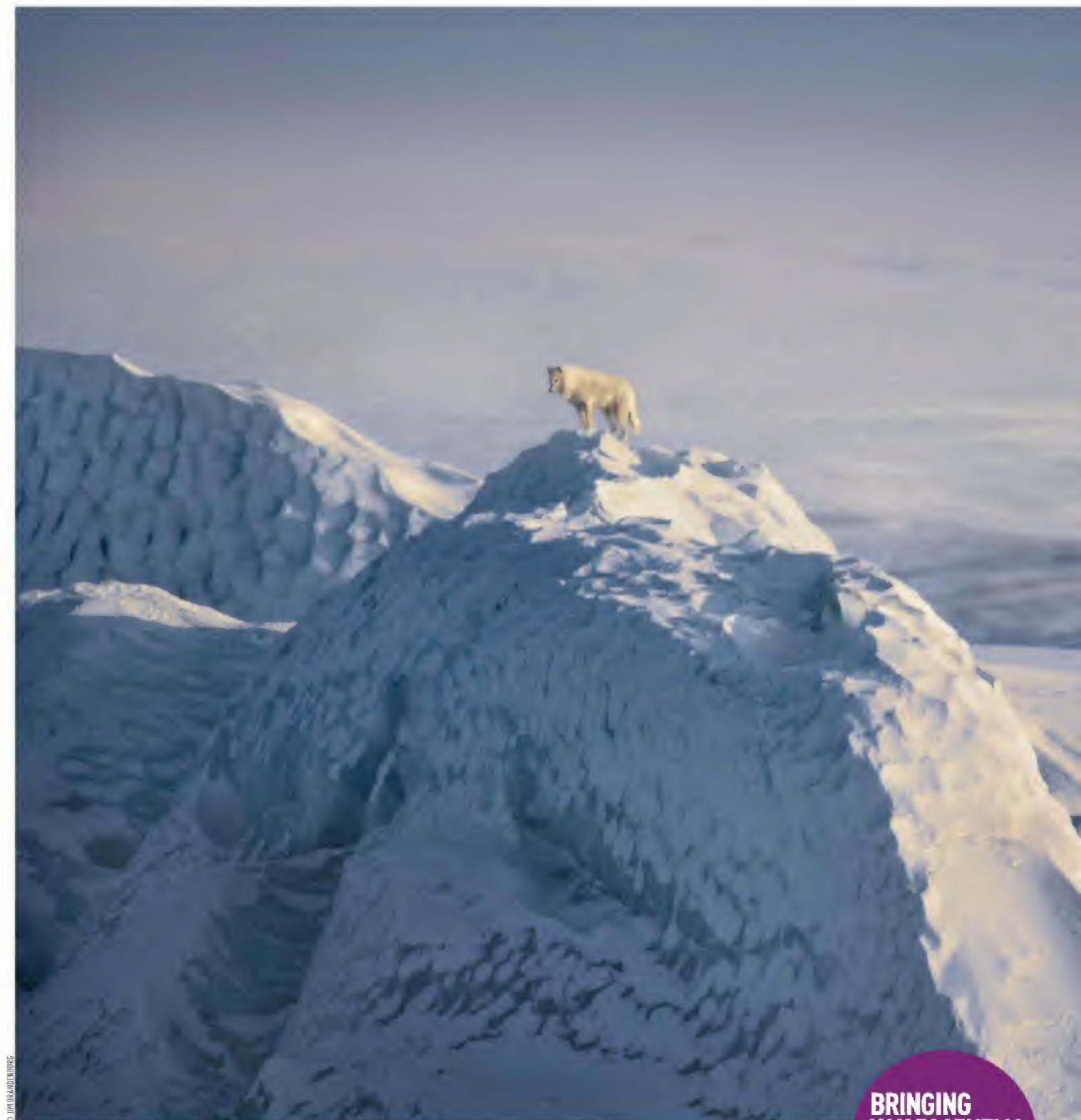
But hands up, you lucky people with a local dealer, how many of you check out the gear there and listen to all his advice, then go online to buy it?

Maybe the disappearance of assistants who actually assist, probably more company policy than personal attitude, is simply an acceptance they're not going to get the sale as online shopping dominates. But Jessops was where I tried out shiny new equipment *and* the online company I bought from. So if they, with a high street and online presence, failed, what lies ahead for caring retailers and concerned customers?

There seems to be more and more cameras coming on the market, with plenty laid out for inspection. But trying out? Pick one up, fondle it, press the power button... nothing except for a flashing red light, wailing alarm and frowning sales assistant appearing at your elbow, along with security.

Could we take a few shots with this one? The assistant's frown deepened. It had no battery, finding one would take ages, it wouldn't be charged, and he'd have to find a screwdriver to remove the magnetised lump of metal and coiled cables clamped to the bottom in the guise of a security device.

As we made our forlorn way home, defeated and desolate, a smudge of smoke appeared on the horizon and I smiled wistfully at the fanciful thought that it might just be from Peter's endless fag as the old dealer turned in his grave.



© JIM BRANDENBURG

PHOTO INSIGHT

Jim Brandenburg
explains how he took
this breathtaking shot
of an arctic wolf on
top of an iceberg

AS A WILDLIFE photographer, the one question I am asked more than any other is, 'Which is your favourite image from all the photographs you have taken throughout your career?' It's a question that is almost impossible to answer, as there are so many that I return to time and again. However, this image of an arctic wolf is one that never fails to make me smile, and it is perhaps my favourite image from my career.

This photograph was taken in around 1986 on Ellesmere Island, which is part of the Qikiqtaaluk Region of the Canadian territory of Nunavut. What's interesting about this shot is that I was actually in the area shooting a North Pole

expedition and following a dog team on assignment for *National Geographic*. It was a people story and this was one of several incidental images that I took.

Just a few days into the assignment I spotted a pack of wolves. Little did I know then that I would end up spending around three years getting to know them and seeing them grow up. I particularly got to know the wolf that you see here. He was the alpha male of the pack and this image is representative of his dominance. I was standing on the frozen ocean when I took this picture and, if I recall correctly, he was looking down at some of his companions.

The light is particularly striking in this

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image. Ellesmere Island had just come out of a prolonged period of darkness that had lasted several weeks, and the sun was just starting to come up. A week or two before this, the sun would just peep over the horizon for little more than a minute and then disappear again. The next day it would be there for two minutes and the next day a little longer. After a few days it would reappear as normal.

The wolf seems to be standing on the edge of the iceberg watching the light reclaim the land. The light really interacts with the graphic shapes of the ice beautifully. It helps to give a three-dimensional sense of scale, particularly when you compare it to the out-of-focus background.

Often, when I'm on assignment, I find that I take my best shots on my way to and on my way back from a venue. I've learned to take a wider view and not be too focused on the task at hand, otherwise I may miss something. I actually got into a bit of trouble with *National Geographic* as a result of this. When I sent my film to the magazine, they saw that I was shooting these wolves. The magazine had actually sent over another photographer to shoot the wolves at the same time. They told me that I wasn't supposed to be shooting the wolves, so I had to really argue the case and tell them that I was onto an epic story. It was only when I sent them the shot of the leaping wolf (AP 5 May 2012) that they saw



JIM BRANDENBURG

For more than 30 years, Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

Jim Brandenburg was talking to Oliver Atwell

'The image is perhaps a little more dignified than many wildlife shots you see. It speaks of the land'

I had captured something quite special. It was then that I learned to trust my instincts and follow my heart. I knew the wolf story was something that I had to pursue, even if it meant me risking my career.

This particular image set the mood for the entire project that followed, and more than that, set the tone for my entire career. It opened up my eyes to a way of life that still carries me along today. However, *National Geographic* didn't actually publish this image. In fact, it hasn't been published much at all.

For me, the image seems to grow. It gets stronger in my mind as the years pass. When I shot it, I didn't really look at it that much. It didn't even appear in my book *White Wolf*, which contains 144 images.

The image is perhaps a little more dignified than many wildlife shots you see. It speaks of the land, and I think it works in much the same way as the image of the oryx that I talked about in my last *Photo Insight* (AP 2 March). Much in the same way that you listen to a particular musician or band and hear a particular style, I hope that people can see a photograph like this and realise that it's one of mine. The pictures of the wolf and the oryx were taken at opposite ends of the earth, yet both speak of the grand landscape.

With the addition of the animal subject, the picture becomes a statement about how I like to shoot. You don't need to get close to an animal, although I have taken close-up shots in the past. I grew up in an era when every photographer wanted to produce frame-filling portraits. They were trophy shots in a sense, as everyone wanted to see how close they could get to deer and birds. However, this image has breathing space. It was shot on Kodachrome film and would probably have been captured with a 300mm or a 70-200mm lens.

I judge a lot of wildlife competitions, and when I look at this image it raises a few issues. I examine a lot of work, and sometimes I look at a handful of the images that have been entered into competitions and have to figure out whether they have been manipulated in post-production. In the past, I've had to discount images from competitions because I've discovered that they have been heavily manipulated. If I saw this image of the arctic wolf entered into a competition, I would certainly question its veracity. It's such an unlikely shot, but that's why it's one of my favourite images.

This was one of those moments that photographers dream of, as it delivers a subject at the perfect place at the perfect time. It's rare that you get to talk about a shot that works perfectly. **AP**



Firmware update makes EOS 7D like new camera

Canon's v2 firmware for its high-spec, APS-C DSLR brings crucial new features for enthusiast photographers

WITH its 100% viewfinder coverage, eight-frames-per-second shooting rate and sophisticated AF system containing 19 extra-sensitive, cross-type sensors, the AP testing team had to double-check that Canon didn't intend the EOS 7D to be a professional camera when the magazine first tested this solid DSLR. Featuring a host of high-end functions, the 7D was the first EOS body to have Canon's wireless multi-flash-control Speedlite transmitter system built in, and its magnesium-alloy body shell appears rugged enough for the daily hardships that pros deal out.

NEW FIRMWARE FEATURES

A recent firmware upgrade has added even more features to this 18-million-pixel workhorse. Canon's v2 firmware makes it possible for photographers on the move to edit images shot in raw, directly on the rear screen of the camera. Post-capture, a wide range of options become available

not only for adjusting the principle characteristics of a raw file, such as white balance, colour space and high ISO noise reduction levels, but also to apply Picture Styles and optical corrections.

So the power of software processing is transferred to the back of the camera, and images shot, for example, in awkward lighting conditions, can have colour casts corrected via one of the preset white balance modes, or by choosing a Kelvin setting from a scale that runs in 100K increments for fine-tuning. Every option selected displays a live preview on the LCD, so the photographer can see exactly what the result will be before the image is saved.

A further post-capture feature that will save time at the computer allows photographers to attach ratings to individual images while reviewing a day's shoot on the camera's LCD. This way favourites can be identified and singled out for closer inspection later, and images can be sorted

into specific groups. The ratings applied via the camera stay with the images and are compatible with imaging software such as Canon's Image Browser and Adobe's Bridge application. Photographers can also separate images on the memory card before a shoot begins, by creating a new named folder or by customising the file name of the pictures about to be taken.

MORE CONTROL

Flexible editing options are not all that's offered by firmware v2 for EOS 7D users. Raw shooters can now get 8fps bursts of up to 25 images, for longer sequences of extra-high-quality files, while those shooting JPEGs can record up to 130 shots at full speed.

Those who take advantage of the EOS 7D's ability to record movie footage in full HD 1080p, with full manual control of exposure, white balance and colour, will now also have full control of audio levels – the



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new firmware offers 64 sound settings.

The new firmware makes the Canon EOS 7D compatible with the company's GP-E2 global positioning system accessory, so images can be marked with the physical coordinates of where they were taken. Meanwhile, new time-zone settings allow travelling photographers to record local or home time in the metadata of each file.

Firmware v2 adds a great deal of extra functionality to the Canon EOS 7D, lending this already powerful DSLR additional flexibility and making the photographer's life that much easier. The ability to edit on the go, even if just to get a sense of what might be done later on a computer, allows the process of achieving the perfect finished image to begin even before you get home. **AP**

Canon

AT A GLANCE

New features available in Canon EOS 7D firmware v2:

- Improved maximum burst for raw images (up to 25)
- In-camera raw image editing
- In-camera image rating
- In-camera JPEG resizing
- Maximum auto ISO setting (ISO 400-6400)
- Manual audio level adjustment in movie recording
- GPS compatibility
- File-name customisation
- Time-zone settings
- Faster scrolling of magnified images
- Quick control screen during playback

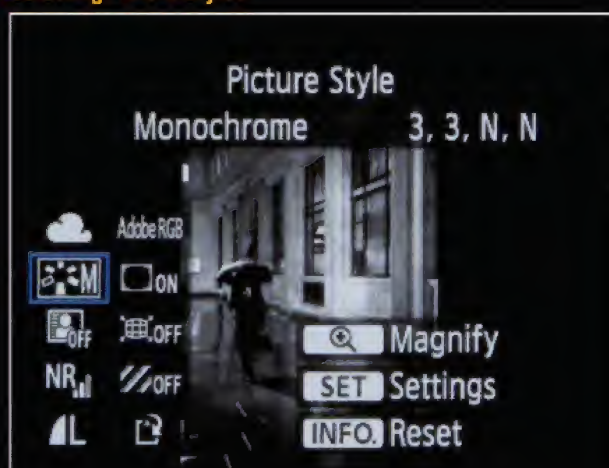
In-camera raw processing options



Adjusting white balance post-capture



Selecting Picture Styles



Being able to edit and process raw files in-camera is a real boon for the photographer. Many of the options that are available at the shooting stage are now offered in the Canon EOS 7D's post-capture editing mode, such as white balance

and Picture Styles. This allows important decisions to be made at leisure and for the saved photo to be previewed with a range of looks. You can even reprocess a single image a number of times to create more than just one version.



ALL PICTURES © ANDREW TRINDY

Setting the macro stage

Slugs, snails and insects may not be the first things you think about as macro subjects, but **Vadim Trunov's** images show they are worth seeking out. **Debbi Allen** speaks to him about his work



IF YOU'VE ever gone into your back garden to look at the assorted little creatures that live there and wondered how you can create more exciting macro photos, then the work of Vadim Trunov should serve as inspiration. The Russian photographer uses insects, slugs and snails as his subjects in his staged macro shots. For him, having control over his subjects in these staged situations enables him to create standout images that intrigue viewers.

'Some of these creatures can move really fast, so they are very difficult to capture,' says Trunov. 'But if you know about their behaviour beforehand, you can make adjustments for this, which is a great help when shooting. And if you spend time planning the shooting angles and trying to get the light, the photos will be more attractive and artistic. While I photograph these creatures in staged situations, I also take shots of them in their natural habitats.'

FROM UGLY BEGINNINGS...

Trunov, 28, graduated in biotechnical and medical devices and systems from Voronezh State Technical University. Now working in

radio, the keen photographer discovered he could capture the insects he had loved watching from childhood through his lens. 'I love nature and its beauty, interesting light and the sky at sunset, and I wanted it all to live through my photography,' he says.

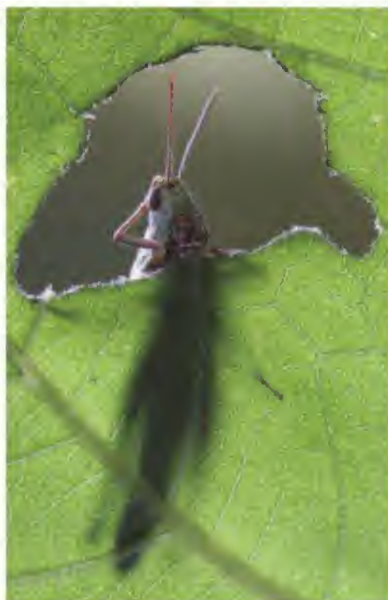
Learning his craft using a 2-million-pixel Olympus digital camera, Trunov describes his first attempts in photography as 'ugly'. However, these days his images receive plaudits from far and wide, being showcased by *The Telegraph* online, among numerous other prestigious sites.

Trunov explains how his first camera was not able to cope with the light that is a feature of his images. 'The dynamic range was very small and the sharpness wasn't great,' he says. 'Then I bought a Canon PowerShot compact camera, and I realised that the photographs it produced were much better. I then progressed to a Canon EOS 50D and, so far, this camera has been enough for my needs.'

So how does Trunov create his images? 'It all depends on what kind of story I want to create,' he says. 'Based on this, I use different equipment. It also depends on



Meeting under the rain: part of a sequence of images that shows these two snails approaching and finally meeting under a mist of rain water



Above left: When you find a good subject, ensure you capture photos from every angle and focal length

Above right: Shooting around dawn provides beautiful light for these images

Above centre: This is part of a collection of shots that show an insect eating a leaf

Right: Moments before, this snail was on top of the mushroom in a less interesting composition

'I usually shoot insects, slugs and snails from a very low angle, almost from the ground'



whether the creature is small or relatively large. 'I'll use different optics and different lighting for different animals.'

Depending on the subject you wish to photograph, you may need to zoom in, move closer or even rely on post-production work to get your image to a true 1:1 macro ratio. Although most photographers agree that a dedicated macro lens is the best option, it's always worth experimenting to find the optic that suits you most. However, you will need a high-quality lens of an appropriate focal length, but most important of all is the minimum focusing distance.

However, shooting using Canon EOS DSLRs and a range of lenses (depending on the size of the creature and magnification required), Trunov's approach is more about light and composition than the equipment in his kit bag.

'I find an animal, and then wait until there is an interesting point of light,' he explains. 'I need to find an interesting angle before I start to shoot. I usually shoot insects, slugs and snails from a very low angle, almost from the ground. Sometimes my camera is fully immersed in the grass. I shoot these

creatures at their eye or head level, so the images look more impressive. I try to take as many shots from as many angles as I can.'

This careful and studied approach is fine for slow-moving subjects like snails, but sometimes you need to adapt in order to get the shot. Try setting up an attractive backdrop for your image, such as a branch reaching down across still water or some berries from a nearby tree. Declutter the background as much as possible and wait for the creature to enter the scene. This approach to setting up a staged wilderness, which is similar to the technique that Trunov uses himself, will allow you to prefocus your camera and ensure you have all the correct settings dialled in before the action starts.

However, even with everything prepared, you might still have to wait a long time. 'Sometimes something unexpected happens, just when I least expect it, and I am ready to take a shot,' says Trunov. 'However, on other occasions, when I want to take a particular image, I sometimes have to wait a very long time – several months, or perhaps a year – for the image to come together as I'd hoped, depending on how complex it is.'

GETTING TO KNOW YOU

Studying the behavioural patterns of each animal is crucial to achieving jaw-dropping images like Trunov's. Every detail is considered, from the time of day to the best setting to shoot each subject.

'I like to shoot early in the morning, particularly just before dawn, when the light is soft and beautiful,' he says. 'The grass, the insects, slugs and snails are covered with large drops of dew, which makes the shots even more fantastic. Also in the morning, many insects, such as butterflies and flies, are asleep or inactive, so it is much easier to photograph them. The more dynamic moments, when creatures are active, are much more complicated to capture. In these cases I have to resort to setting the flash to the pulse and other tricks.'

Trunov's advice is to scout out your location the day before the shoot so you know exactly where you're going to set up your shot. This will save you time scrabbling around in the dark trying to find the best location. Always remember to dress warmly and take a light with you when shooting before sunrise. It's

Trunov's use of light and colour to enhance his subject carries through to his landscape work



Above: An ant picking its way over wet moss, seeming to almost walk on water

➡ a good idea to take a plastic bag to lie on, as the dew that looks so beautiful in your photographs will leave you cold and wet if you find yourself lying in the grass for a long time.

Back at home, Trunov uses post-production software. He selects the images he thinks work best, and adjusts the brightness, contrast and exposure values to achieve his signature moody captures. 'I also use Photoshop for focus stacking,' he says. 'This is when a number of shots with different depths of field and focus points overlap for a sharp image.'

Focus stacking like this is a popular technique among macro photographers. It involves layering more than one shot of the same subject in your image editor, as we explain under *Focus Stacking* (right).

BEING INSPIRED

While most of Trunov's ideas are his own, he does admit to drawing inspiration from fellow photographers, many of whom have graced the pages of AP in the past. 'My photography has been influenced by the work of a number of photographers,' he says. 'I admire the photographs of Paul Nicklen, Jim Brandenburg, Stephen Dalton, Marc Adamus, Art Wolfe and Sergey Gorshkov, among others.'

However, Trunov doesn't draw inspiration just from other creative photographers. A lot of his images start with the subject, and then the scene is drawn around them. Trunov explains that this is because some creatures are more photogenic and look better in the pictures than others. 'Some of my favourites include ants, wasps, butterflies and praying mantises, which all look very beautiful in photographs,' he says. 'In these cases, the light that highlights the creature's beauty and the background is very important.'

Although Trunov closely guards the exact secrets behind his stunning photography, he does say that 'sometimes you need more tools to create staged scenes.' As well as his arsenal of Canon kit, he also lists a flash radio synchroniser, light reflectors and 'a good, low-slung tripod' as essentials.

LOVE WHAT YOU DO

While the correct kit, time, patience and, of course, photogenic subjects are the basic 'components' of macro photography, there is another essential element. The reason Trunov's images really stand out is his *passion* for the subject. It exudes from every one of them. 'Love nature and its beauty,' he says. 'To take amazing photos, you have to have a personal ambition to convey that beauty to the rest of the world.' **AP**

FOCUS STACKING

FOCUS stacking is a technique used to increase the depth of field in an image, and is highly favoured by macro photographers. Although it may sound complicated at first, it is quite straightforward. The hardest part is taking the best photographs that you can. To create a successful focus-stacked image, first make sure you are using a good-quality tripod. It needs to be rigid and not move from shot to shot. Set up your macro scene, taking at least three photos of your subject, but moving the plane of focus slightly on each one (front, middle and rear focus). Use manual focus if your camera allows it to ensure the sharpest results.

Next, import these images into Photoshop and use its in-built stacking feature to combine them. This feature layers your images and aligns them, although the edges may be a mismatch due to any focal-length changes. Next, Photoshop will give you the option to Auto Blend the layers in a stack and with seamless tones and colours, choose these options. Photoshop will automatically select the sharpest part of each image, leaving you nothing to do but crop and save.

The result will be a super-sharp image with increased depth of field to what you could achieve when out shooting.

To see more of Vadim Trunov's stunning images, visit his website at vadimtrunov.35photo.ru or 500px.com/vadimtrunov



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Grant Glendinning

Glasgow

Grant first encountered photography through his interest in astronomy. 'I always wanted to photograph the night sky, and after buying my first DSLR in 2003 I was able to do that,' he says. From that moment, Grant's interest in photography greatly expanded, and he began shooting the Scottish landscape with the kind of excellent results seen on these pages. Grant also enjoys photographing wildlife, and in the future he hopes to visit the Hebridean Islands. To see more images from Grant, visit his website at www.glendinning.ws.

Loch Ard jetty

1 The downwards slope of the treeline complements the shape of the loch in this shot
Canon EOS 5D Mark III, 17-40mm, 1/6sec at f/16, ISO 50, 0.6ND grad, polariser

Rannoch Moor

2 The three main elements of this image (tree, ground detail and sky) are well balanced
Canon EOS 50D, 17-40mm, 1/40sec at f/11, ISO 100, polariser



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Loch Ard winter

3 The splashes of colour add depth to this pleasing shot

Canon EOS 5D Mark III,
17-40mm, 1/15sec at f/11,
ISO 50, 0.6ND grad, polariser





1



2

The Shard

1 This image works by capturing the mood of the night as well as visuals
Canon EOS 5D Mark III,
24-105mm, 1/13sec at f/4,
ISO 6400

Trails

2 The light trails provide a bisecting line for this shot
Canon EOS 5D Mark III,
14mm, 10secs at f/8,
ISO 200, tripod

South Bank

3 The gate acts as a frame in this lovely image
Canon EOS 5D Mark III,
50mm, 1.3secs at f/11,
ISO 800, tripod

Walkie Talkie

4 Ben took this shot of 20 Fenchurch Street from a boat on the Thames
Canon EOS 5D Mark III,
24-105mm, 1/25sec at f/4, ISO 6400

3



Ben Veasey

London

With this appearance in *Reader Spotlight*, Ben is following in the footsteps of his father, who graced the pages of AP in the late 1960s and early '70s. Ben's father always encouraged him to go out with a camera, and this sparked Ben's lifelong interest in photographing tall buildings. Ben says that moving to London and seeing its vast urban landscape was what prompted him to upgrade to a digital camera. 'I am fascinated by the city,' he says. 'London always had the chaos and the craziness, but now with the skyscrapers it has everything I love.' Ben also enjoys the cityscapes of Shanghai, Hong Kong and Bangkok, and he loves documenting changes to a skyline. Next, Ben hopes to build a professional portfolio of architectural shots. To see more of his images, visit his website at www.constructionchest.smugmug.com.

4



Jerry Nicholls Berkshire

Jerry, 49, has been a wildlife enthusiast since he was a boy. He finds that photography allows him to capture the natural world and fire his imagination. 'My first love has to be birds,' he says. 'Their acrobatic displays have always fascinated me and it was these that triggered my passion to capture their life on the wing.' Jerry loves how the instant feedback of digital imaging allows him to experiment with artistic compositions. To see more of Jerry's images, visit his Flickr page at www.flickr.com/photos/jerrydnicholls.



This is a great shot of a blue tit in flight.

The detail in the wings, the space to move into and the blurred background all combine to make it both a great wildlife and action image – **Debby Allen**, deputy editor



EDITOR'S CHOICE
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AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT



Blue tit and robin

1 A fast shutter speed was needed to capture the action in this image

Canon EOS 7D, 85mm, 1/3200sec at f/2.8, ISO 1600, tripod

Blue tit... 1

2 The shallow depth of field keeps the viewer's eye on the subject in this delightful shot

Canon EOS 7D, 85mm, 1/5000sec at f/3.5, ISO 800, tripod

Blue tit... 2

3 The crop is crucial here: having the bird just off-centre lends the image a feeling of motion

Canon EOS 7D, 85mm, 1/5000sec at f/3.2, ISO 1250, tripod

Blue tit... 3

4 The level of detail visible on the blue tit's body is fascinating to view

Canon EOS 7D, 85mm, 1/5000sec at f/4, ISO 800, tripod

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Inside story

The intimacy of **Ken Grant's** documentary work comes from being accepted and trusted by his subjects. He talks to **David Clark** about why he is drawn to certain situations

KEN GRANT'S documentary work, which is based mainly around working-class communities in the north-west of England, displays a rare kind of intimacy. His pictures capture people off guard and often pensive or preoccupied, but the way his subjects are portrayed shows that he is a trusted member of the groups he photographs.

His long-term projects have included studies of football supporters at Liverpool FC's Anfield stadium and people trying to make ends meet by foraging on rubbish tips. These projects gradually take shape over a period of years, sometimes even decades, as Grant repeatedly returns to particular locations. His pictures don't tell a chronologically structured story, but explore

similar situations from both past and present.

'I've always been suspicious of photography that's neat and tidy,' says Grant. 'I don't think a lot of situations in life are actually like that. I'm interested in what happens when you start to associate pictures that might take place over time, or might come from different places and times. Then the narrative becomes more complex.'

BACKGROUND

Grant was born in Liverpool in 1967. He initially trained as a photographic technician on a two-year course at Wirral Metropolitan College before doing a degree in photography at West Surrey College of Art and Design in Farnham.

Above: Tommy Heygarth and friends, Birkenhead Park, 1998



Last walk of
the day, Bidston,
Birkenhead, 1997



For a number of years afterwards he worked in the north-west of England as a freelance news and documentary photographer for various photo agencies and magazines, including Network, Transworld Press, *Libération* and Rapho.

During the 1990s and early 2000s, Grant did long-term residencies, often working on community projects with regeneration companies. He began lecturing in photography at the University of Wales, Newport, on a part-time basis in 1997 and became full-time in 2004. He is now the programme leader for documentary photography at the university, while continuing with his own long-term photographic projects.

EVERYDAY LIFE SITUATIONS

Grant's most recently completed series is *No Pain Whatsoever: The Liverpool Photographs 1985–2006*. As much influenced by writers who deal with everyday life situations as by other photographers, Grant explains that the title of this project comes from a short story of the same title by the American writer Richard Yates.

'The story is about a relationship that fails, but it is ultimately about the spaces where people don't quite connect with those who are close to them,' he says. 'My project isn't directly about the story, but what Yates does in text is interesting for me to think about.'

'Photography is good at showing certain kinds of flashpoints – those that are maybe celebratory, or about the more challenging parts of life. However, it's also good at showing things that are left behind, or some moments that are maybe difficult to define, and that's what I'm looking at here.'

Grant says that a lot of the work in this



Left: West Kirby, 2003

Right: On the Cast Iron Shore, Moreton, Wirral, 1996

Right: Ashley and the dog, Scarsdale Road, Norris Green, 2004

project was made during quiet times, often outside during holidays or when work in the local community was scarce. He comes from a family of Liverpool craftspeople, mainly carpenters, and regards the people he photographs as a kind of extended family.

'For me, photography is really exciting when it makes articulate comments about the world I'm part of,' he says. 'The casual, stop-start work style has always been a part of my family's background. One week,



Man in the rain, Bidston, Birkenhead, 1997

GRANT'S KIT

THE MAJORITY of Ken Grant's documentary work has been shot in black & white using 35mm, medium-format and even large-format equipment. Grant now uses 35mm digital kit and his current camera is a Canon EOS 5D Mark II, which he has used since 2009. He mainly uses a fixed 24mm lens. This kit, supplemented with a Speedlite flash and flash diffusers, gives him the level of detail he wants and also allows him to shoot in a wider range of environments.

'I've moved into digital imaging because I can photograph so freely and in really quite modest light without flash,' he says. 'I can work a bit more fluently now, but I'm not taking very many more photographs than I did because my work is dictated by the situations I get into. If I'm photographing too frequently, that might inhibit people or put them out of kilter.'

'I'm enjoying the pleasures of software and being able to make beautiful renditions of people. That's what I love about the process. I'm excited about where things currently are.'





ALL PICTURES © KEN GRANT

things would be buoyant and the next everyone would be laid off, or you'd be on tenterhooks about the following week.'

Grant takes pictures of people who might not normally be regarded as photographer-friendly, but he doesn't do it in a covert way. Instead, he repeatedly returns to the same locations, talks to people and photographs them openly.

'For example, I'd be photographing Anfield every week, so people would get to know me and realise that over time nothing bad happened as a result of me taking photographs,' he says. 'Eventually, people worked out that I was OK and would even say, "He's with us. He's allowed."'

GAINING TRUST

However, even though Grant is often working with communities and social groups with whom he has a natural affinity, his role as a photographer and observer necessarily sets him apart from the group. Given the suspicion that's often directed at photographers in social situations, how does he overcome wariness or even hostility?

'I suppose it's about the way you behave with people,' he says. 'When I was photographing people on a rubbish tip, I had conversations with them and made

sure they understood exactly what I was doing. Sometimes people would say, "You can photograph me, but not him," or that I could take pictures of them doing one thing but not another. So long as that's honoured, they respect you. People very quickly work out whether or not they can trust you.'

Another way Grant builds trust is to carry a book of his work with him to show potential subjects the kind of photographs he takes. He recalls one particular situation when this tactic worked well. 'Once, years ago, I was photographing some kids who were jumping off a grain silo near a canal,' he says. 'Suddenly, two of them approached and started to have a real go at me.

'I pulled the book out and said, "If you don't want me to photograph, I won't, but this is what I'm doing." By chance, one of the kids having a go at me saw his older brother in one of the photographs I'd taken at a football match. He looked at them and right away said, "OK. Carry on." Sometimes you need a bit of luck in those situations.'

CURRENT WORK

Grant is currently developing a long-term commission to photograph in Hereford, a project that documents the development of a shopping centre in what used to be the

old market area of the city. In the meantime, other personal projects continue alongside his work at the University of Wales, where the staff includes fellow documentary photographers Paul Rhys, Clive Landen and Helen Sear.

'We're working at a time when documentary photography is a big conversation, when it has been in some ways liberated from working in certain magazine contexts and is being recognised by major galleries such as the Tate,' he says. 'It's an interesting moment for photography, and documentary in particular.' **AP**

Above: Last ferry of the day, 1995

EXHIBITION

NO PAIN WHATSOEVER, an exhibition of Ken Grant's work, is on show at Deda in Chapel Street, Derby DE1 3GU, as part of the Format International Photography Festival, until 7 April. Admission free. Visit www.formatfestival.com. The book *No Pain Whatsoever* will be published in October this year. To see more of Grant's work, visit www.ken-grant.info.

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

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Le Brusc

Martine Franck's most famous photograph is a masterpiece of timing and composition, writes **David Clark**



© MARTINE FRANCK/VANGUARD PHOTOS

IN THE summer of 1976, Belgian photographer Martine Franck was commissioned by the Fondation Nationale de la Photographie in France to shoot a series of images documenting the French on holiday. It was an ideal year for shooting bright, sunshine-filled images, as the summer of 1976 in Europe was one of intense heat waves and long-lasting drought.

Franck was 38. She had been married to one of the world's most famous

photojournalists, Henri Cartier-Bresson, for six years, but was also a respected photographer in her own right. After taking up photography at the relatively late age of 26, she quickly became successful in documentary and reportage work. She joined the Vu Photo Agency in 1970 before co-founding the Viva agency in 1972.

She said that photography provided a way for her to overcome her natural shyness. 'I was painfully shy and found talking to people



Above: Martine Franck outside the Henri Cartier-Bresson Foundation, 2007

Left: Martine Franck took the image 'Le Brusc' in 1976, while visiting her friend, the architect Alain Capellères

difficult,' she wrote in her book *One Day to the Next* (1998). 'A camera in hand gave me a function, a reason to be somewhere, a witness but not an actor... What I like so much about photography is precisely the moment that cannot be anticipated: one must be constantly on the alert, ready to acclaim the unexpected.'

As part of her Fondation Nationale commission, Franck travelled to Provence in the South of France, aiming to take photographs at a rock and pop festival at Le Castellet. On the way she decided to visit Le Brusc, a small fishing village between Toulon and Marseille. It was the home of her friend, the architect Alain Capellères, who had designed a swimming pool for his wife.

'I knew that Alain had just completed the swimming pool, he had talked about its conception the previous year and I was really excited to see it,' Franck said in the book *Contact: Theory* (1980). 'He greeted me by saying that an Italian photographer had just come to take photographs for an architectural review and that I should go down to the pool and have a swim.'

It was around midday when Franck arrived at the pool and intense sunlight was reflecting off its white-tiled surface. The pool was designed with flowing curves and bordered by a wall on one side and a grassy bank on the other. There were two hammocks, one at either end.

She was carrying her Leica M3, which was fitted with a 50mm lens and loaded with a roll of Kodak Tri-X (400 ASA) film. As the contact sheet shows (see page 40), she began by photographing a boy in the pool with an inflatable, then a man and a woman doing some exercises with the empty hammock in the background. As time passed and people moved around, Franck instinctively saw the potential for a completely different angle on the scene.

'All of a sudden, a young boy got into the hammock,' she explained in *Contact: Theory*. 'The first thing I noticed was the shadow and I ran. It was all over

G.F. 3913
© Martine Franck
76.056w03913
Le Brusc. Piscine congo par Alain
Capellière.
"Vallées des Français" par Fondation de la Photo.
17 + 24



Martine Franck's contact sheet for Le Brusc, with the final image highlighted on the third row

so quickly. I remember trying to find the best angle and being bothered by a towel on the left of the hammock and a bathing suit on the right.'

Now shooting from behind the hammock, Franck waited for the elements to combine in a balanced and harmonious composition. 'I remember the man in the background doing his push-ups and waiting for him to be in a taut position,' she said in *Magnum Contact Sheets* (2011). 'I only had time to take four shots and then the young boy in the hammock turned around and saw me, and the picture was gone.'

Even working at 400 ASA and the smallest available aperture, Franck was worried about overexposing the negatives. 'I distinctly remember being concerned by the glare of the August midday sun on the white tiles,' she added. 'I had closed down to f/16 and was shooting at 1/1000sec, but I still knew I was going to be overexposed. However, most important I was convinced I had an image.'

The one picture in which everything combined ideally was taken soon after she got into position behind the hammock. 'The ultimate choice [of which image to print] was easy,' Franck wrote in *Contact Theory*. 'Frame 18a was discarded because of the towel on the left, the figures in the background were confused and I had framed too close to the

shadow of the hammock.

'Frame 16a was a possibility, but I would have had to crop the bathing suit on the right, which I preferred not to do, and the man doing push-ups in the background was in a less interesting position. The image that had the greatest intensity and concision was, to my mind, frame 17a.'

Looking at the contact sheet now, it's clear that she was right. The triangular position of the man doing push-ups echoes the shape made by the arm and legs of the boy in the hammock and the corresponding shapes in the shadow beneath him. Meanwhile, the curve of the grass bank takes the eye to the other hammock and the circular shapes in the background. All the elements for a perfect picture fell into place for that brief moment: straight lines and curves, tension and relaxation, light and shade.

'Le Brusc' has become perhaps Franck's best-known and most widely admired photograph – one which her celebrated husband would have been proud to take. In an interview for AP in 2007, she recalled that her friend and Magnum colleague, Josef Koudelka, had looked at it and said, 'If you do ten photographs like that in your life, you'll be a great photographer.' However, like many of her achievements, it was one about which she remained characteristically modest. **AP**

BOOKS AND WEBSITES

Books A range of Martine Franck's work is available in *One Day to the Next* (published by Thames & Hudson), *Martine Franck* by Louise Baring (Phaidon) and *Martine Franck Women* (Steidl).

Websites A good selection of Martine Franck's work, plus biographical information, is available on the Magnum website at www.magnumphotos.com. There's also a podcast of Franck talking about her work at <http://inmotion.magnumphotos.com/essay/martinefrank>.

Events of 1976

21 January

Scheduled flights of the supersonic passenger airliner Concorde begin

29 January

Twelve small bombs, planted by the Provisional IRA, explode at different locations in London's West End

16 March

Prime Minister Harold Wilson makes the surprise announcement that he is going to resign the following month

1 April

Steve Jobs, Steve Wozniak and Ronald Wayne form the Apple Computer Company

5 April

Harold Wilson is succeeded as Prime Minister by James Callaghan

17 July

The Summer Olympic Games begin in Montreal, Canada

20 July

The Viking 1 space craft lands on the surface of Mars and later provides a wealth of information about the planet

4 October

The Intercity 125 High Speed Train is introduced on UK railways, which became the world's fastest diesel-powered train in regular service

2 November

In the US elections, democrat Jimmy Carter defeats Gerald Ford to become President

1 December

Punk band the Sex Pistols makes a controversial appearance on Bill Grundy's *Today* show and achieves public notoriety

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Over a USB 3.0 connection, the Rugged achieved a write speed of 94.4MB/s and a read speed of 99MB/s, both taking 10secs to transfer 1GB of data. When testing the Thunderbolt connection on a MacBook Air, we found the gains in speed were actually not that significant, with write and read speeds of 98MB/s and 106MB/s respectively, which pales in comparison to the Buffalo MiniStation (right).

Read 1GB 10secs
Write 1GB 10secs

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The My Passport from Western Digital offers up to a 2TB capacity (£129.99), which is impressive considering its compact build. Also available are 500GB (£54.99) and 1TB (£79.99) versions, which are even more lightweight, although the extra bulk of the 2TB model is minor considering the enormous gain in terms of space. The My Passport package includes automatic back-up software, and the drive is compatible with USB 2.0 and 3.0.

Using its USB 3.0 connection, the My Passport achieved a write speed of 107MB/s and a read speed of 108MB/s, each action taking roughly 9secs. This is an excellent speed for USB and, combined with the large storage capacity and compact design, makes this hard drive probably the best choice for storing large amounts of data.

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Write 1GB 9secs

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Verbatim Store 'n' Go USM

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Write 1GB 12secs

Verbatim's Store 'n' Go has both USB 3.0 and SATA connectivity, so it can interface with both PCs/Macs and SATA-compatible consumer electronics. It is the slimmest model on test at 14.5mm wide, and comes with back-up software included.

Over its USB 3.0 connection on a Dell XPS 12 laptop, the Store 'n' Go achieved a write speed of 83.4MB/s and a read speed of 92.9MB/s, writing 1GB of data in 12secs and reading it in 11secs. This is a decent speed, but slower than the other products on test. The versatile connectivity means this is a good choice for storing photos to display on a TV. The Store 'n' Go is available in 500GB (£69.99) and 1TB (£99.99) versions.

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Seagate Backup Plus

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The Seagate Backup Plus portable hard drive's sharing function links directly to the user's Facebook, Flickr or YouTube accounts, meaning it could be useful for promoting your photos as well as storing them. It's debatable whether these options are any more convenient than sharing from a Mac or PC, but it's a decent extra feature.

The drive as packaged connects with USB 3.0, and add-on adapters can be bought for Thunderbolt or FireWire. With its USB 3.0 connection, the Backup Plus managed a write speed of 100MB/s in 10secs and a read speed of 110MB/s in 9secs. Available in 500GB (£47), 750GB (£75) and 1TB (£66) versions, the drive's solid results ensure that it is a good choice for social-network users.



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Buffalo MiniStation Thunderbolt Portable SSD

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www.buffalo-technology.com

Read 1GB 3.5secs
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Buffalo's MiniStation Thunderbolt Portable is a solid-state drive with USB 3.0 and Thunderbolt connection. As Thunderbolt is configured for Mac, we tested it on a MacBook Air, where it achieved a write speed of 263MB/s and a read speed of 289MB/s. Over USB 3.0 on a PC, it achieved a write of 191MB/s and a read of 158MB/s.

The solid-state drive differs from regular hard drives in that it has no internal moving parts, making it resilient to impact damage. This improves system performance, which, combined with the Thunderbolt connection, explains the blistering speeds. Two versions – 128GB (£205) and 256GB (£327) – are available. This is a pricy option for a low-capacity drive, with speed being the priority here.

Toshiba STOR.E Canvio

From £65

www.toshiba.co.uk

Read 1GB 10secs
Write 1GB 10secs

Weighing just 180g, the Toshiba STOR.E Canvio is the lightest drive on test, and combined with its modest 63mm length it has the edge in terms of portability. The 1TB model (£75) is on test here, but there are also 500GB (£65) and 1.5TB (£120) versions, so most storage needs are catered for. The drive features back-up software and is backwards compatible with USB 2.0.

Over USB 3.0, the Canvio achieved a write speed of 99.6MB/s and a read speed of 97.2MB/s, both reading and writing 1GB of data in 10secs. This makes the Canvio a good all-round option, so long as the speed of a Thunderbolt connection or the protection of the LaCie Rugged are not required.



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AP 30 March

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Di Macro 1:1 VC USD £630

Sigma 105mm f/2.8
EX DG OS HSM Macro £550

Tokina 100mm f/2.8 AT-X M100
AF Pro D Macro £370

Third-party macro lenses

Richard Sibley compares AP's Fixed Focal Length Lens of the Year, the **Sigma 105mm f/2.8 EX DG OS HSM Macro**, with 90mm and 100mm optics from Tamron and Tokina, and explains why such focal lengths are so enduringly popular

FOCAL lengths that sit in the 90–105mm range have always been the most popular for macro photography, and there have been some classic lenses that fall into this bracket. Many contemporary versions are based on the older designs, so there are a number of models from which to choose. Virtually every camera manufacturer offers a macro lens in the 90–105mm range, but for this review we will be comparing three

third-party models: the Sigma 105mm f/2.8 EX DG OS HSM Macro; the Tamron SP 90mm f/2.8 Di Macro 1:1 VC USD; and the Tokina 100mm f/2.8 AT-X M100 AF Pro D Macro. Each is very highly regarded, with the Sigma lens recently winning AP's coveted Fixed Focal Length Lens of the Year award for 2013. The Tokina 100mm lens is also very well respected, while the newest lens in the group, the

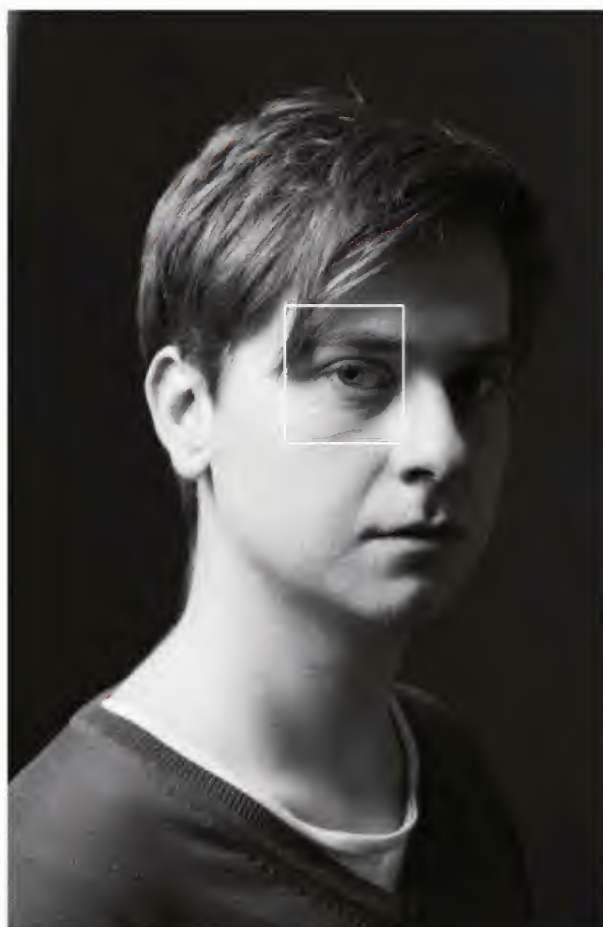
Tamron 90mm, is the latest incarnation of a favourite lens that is around 30 years old.

With such an excellent range of lenses available, it can be tricky deciding which one is right for you. Although sharpness and detail resolution are, of course, critical, there are other factors to consider, such as how easy it is to manually focus the lens, how loud the AF motor is, and what the minimum working distance is. All these elements will have a bearing on how appropriate the lens is for macro photography. Of course, lenses of this length can also be put to other uses – portrait photography, for instance, and particularly head- and-shoulders shots. ➡

Not only do these lenses work well for macro photography, but they are also perfectly suited to taking portraits. The 100mm focal length gives a largely distortion-free result and each lens is capable of very sharp results, as can be seen in the pull-up of the eye



'The slight telephoto focal length allows the photographer to maintain a suitable working distance from their subject'



WHY 90-105mm?

Countless 90-105mm macro lenses have been produced over the years, and there is clearly a large market for them, but why are they so popular? In fact, there are a number of reasons why people like these lenses, and not all of them are related to macro photography.

First, the slight telephoto focal length allows the photographer to maintain a suitable working distance from their subject and still achieve a 1:1 magnification. In macro photography, it is vital to allow some space between the end of the lens and the subject, mainly because of the subject itself. Insects, for example, are likely to fly, or scuttle off, should the photographer get too close. The photographer must also avoid casting shadows over the subject – either their own or those of the camera and lens. When working up close to the subject, particularly in natural light, it can be difficult to illuminate the subject well, and it is all too easy to cast an obvious shadow across the scene.

All the lenses in this test have a minimum focus distance of around 30cm, which is significantly greater than the 18cm found on a 50mm macro lens. However, it is important to remember that the minimum focus distance is measured from the nearest point of focus to the focal plane, which is the surface of the film or sensor. Therefore, the flange depth and length of the lens must be deducted from the minimum focus distance to give a minimum working distance, which is the distance from the end of the lens to the subject. The longer the working distance, the easier it is for photographers to light the subject unobstructed and make sure the lens shadow doesn't fall across the scene.

At around 100mm in focal length, a fixed lens should also show very little, if any, curvilinear distortion. Physically, a lens of this focal length should also be a good

compromise between size and focal length. Longer focal lengths will need to be larger and heavier to include an f/2.8 aperture and, as a result, will be extremely difficult to use handheld for macro images.

For portrait images the focal length allows enough distance between the photographer and the subject to maintain a comfortable working space, both for lights and to make sure the subject doesn't feel crowded. For documentary shots it also allows a photographer to work without the danger of inserting themselves into the scene.

Finally, at around £350-£500, the cost of the lens is quite reasonable. So, in short, excellent image quality is within the reach of most photographers in a lens that is surprisingly versatile, and which makes possible a number of other applications besides macro work. Therein lies their popularity.

FEATURES

What is most interesting, given the similar focal lengths, is that these lenses have quite different optical formulations. The Sigma 105mm lens has 16 elements in 11 groups and is arguably the most complex. Special low dispersion (SLD) glass is used to correct curvilinear distortion and chromatic aberration, while super multi-layer coating helps reduce flare and ghosting. We were extremely impressed with this lens when we tested it in AP 14 January 2012, in which it was awarded five stars – it was one of the sharpest we have tested.

Tamron's 90mm lens has a completely new optical design, changed from that of its highly praised predecessor. Rather than the 10 elements in nine groups of the older model, this newest lens has 14 elements in 11 groups. The Tamron lens uses two extra low dispersion elements, with one low dispersion element, all of



which help to reduce chromatic aberration and optical distortion. The new extended bandwidth and angular dependency coating (eBand), developed by Tamron, has an ultra-low refractive index that, when combined with multi-layer coatings, is claimed to reduce flare and ghosting and improve contrast.

Tokina's 100mm lens is the oldest design in this review, as it was originally released in 2006. It also has the simplest optical design, with nine elements in eight groups. The lens replaced the older Tokina 100mm f/2.8 AT-X M100 AF optic, which was originally designed for film use. As a result, the current lens has multi-coatings to cope with the higher reflectivity of a digital sensor, which can cause ghosting and flare.


One feature added to the newer Sigma and Tamron lenses is optical stabilisation, although it is absent in the Tokina model. The stabilisation should prove especially useful for photographers shooting outdoor macro images, where they will often be hunting down insects to photograph and may not have time to set up a tripod. Although the stabilisation of both lenses is said to offer up to 4 extra stops of usable handheld shutter speeds, I would still expect to use a far faster shutter speed and higher ISO sensitivity than usual, especially when shooting at the minimum focus distance.

BUILD AND HANDLING

What is striking about all three lenses is the disparity between them in terms of size and weight. Housing the most elements, the Sigma 105mm lens is the largest and heaviest, while the Tokina 100mm is the smallest and lightest. The Tamron 90mm lens therefore sits in the middle.

The Tamron lens has the largest focusing ring. The ring has a good grip and smooth operation, and doesn't feel as though it will slip out of focus. The Tokina 100mm

Facts & figures



SIGMA
105MM F/2.8 EX
DG OS HSM MACRO



TAMRON
SP 90MM F/2.8 Di
MACRO 1:1 VC USD



TOKINA
100MM F/2.8 AT-X
M100 AF PRO D MACRO

Street price	Around £550	Around £630	Around £370
Filter diameter	62mm	58mm	55mm
Lens elements	16	14	9
Groups	11	11	8
Diaphragm blades	9	9	9
Aperture	f/2.8-22	f/2.8-22	f/2.8-32
Minimum focus	30cm	31.2cm	30cm
Magnification	1:1	1:1	1:1
Length	122.9mm	126.4mm	95mm
Diameter	76.4mm	78mm	73.7mm
Weight	550g	725g	540g
Lens mount	Canon EF, Nikon F, Sony Alpha	Canon EF, Nikon F, Sony Alpha	Canon EF, Nikon F

Sigma, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999.
www.sigma-imaging-uk.com

Intro 2020, Priors Way, Maidenhead, Berkshire SL6 2HP. Tel: 01628 674 411.
www.tamron.eu

Daymen International, Merryhills Enterprise Park, Park Lane, Wolverhampton WV10 9TJ. Tel: 0845 250 0790. www.daymen.co.uk

lens has a grip about the same width as that of the Sigma 105mm optic, but with a smoother feel and is less stiff than the Sigma when focusing. Having used all three lenses to manually focus, none was especially difficult to use. While the focusing ring of the Sigma lens might require a firmer turn, it also doesn't feel like it will

ever slip out of focus once set.

Both the Tamron and Sigma lenses have switches on the barrel to change between manual and autofocus, but the Tokina uses a push-pull clutch mechanism to switch between the two modes. It is a system Tokina has used for a number of years, and





'In terms of fine detail, it is very difficult to single out one lens as being superior to the others'

although it works well, it does feel a little dated. Many lenses now have AF/M modes that allow the AF to be overridden simply by turning the manual-focus ring.

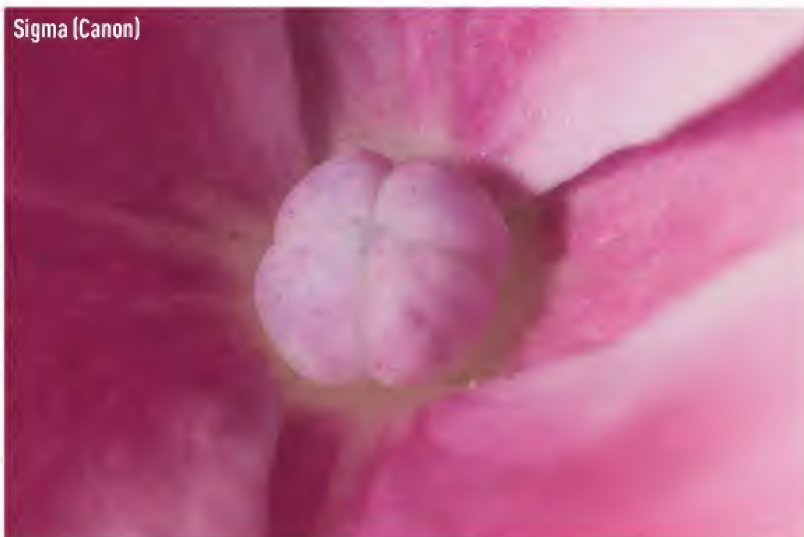
Each of the lenses has a focus limiter. Restricting the focus range according to the type of subject being photographed makes the AF faster for macro as well as for general photography. The Tamron 90mm and Sigma 105mm lenses have two different focus-limiter settings, in addition to the full focus range: one designed for close-up use, and another for distance. The Tamron optic can be set to 50cm-infinity or 30-50cm, while the Sigma lens has the option of 31.2-45cm or 45cm-infinity. The Tokina lens has only a simple switch reading Full or Limit, with the limited range being 128cm-infinity. This is great for general use and portraits. Given that this is a macro lens, though, it is a shame that there isn't the option to limit the focusing to closer distances.

Unlike its predecessor, the new Sigma 105mm lens features internal focusing. This means that the lens will always remain the same length, with all the elements moving inside the barrel. This is also the case with the Tamron 90mm lens. This feature is useful when shooting macro images as it gives the user complete awareness of their working focus distance, and lessens the risk of bumping the front of the lens against the subject or its surroundings.

In contrast to the Sigma and Tamron lenses, the Tokina optic does not focus internally, so a helicoid lens-barrel system causes the length of the lens to extend as the focusing ring is turned. This is obviously something to note when photographing subjects close up. For example, when photographing insects, be careful not to nudge a leaf that an insect may be sitting on as the lens extends during focusing. The Tokina optic has an advantage in that its front element sits quite far back from the front of the lens barrel, which in effect acts as a kind of built-in hood, shielding the lens from stray light that may enter at

In the pull-up of the flower taken with each lens, it appears that the Tamron and Sigma optics are equally sharp and have the edge over the Tokina lens

Sigma (Canon)



Sigma (Nikon)



acute angles. However, this also means that the front element can't get as close to the subject. A lens hood is also included, as it is with each of the other lenses.

IMAGE QUALITY AND RESOLUTION

When the fine details produced by all three lenses are closely examined, it is very difficult to single out one model as being vastly superior to the others. On this occasion, the Tamron 90mm lens has been tested on a 21-million-pixel Canon EOS-1Ds Mark III, while the Tokina 100mm lens has been tested on a 24-million-pixel Nikon D600. As a comparison, two Sigma 105mm lenses have been tested on both the Canon EOS-1Ds Mark III and the Nikon D600.

Referring purely to the resolution chart images, it looks as though the Sigma and Tamron lenses have an advantage over the Tokina optic. However, real-world examples show otherwise, with the Tokina capable of resolving just as much detail as either of the other lenses. The close-up of the eye in the portrait images on [pages 46-47](#) is testament to this.

Naturally, all the lenses are at their sharpest at $f/8$, although the best range

is $f/5.6$ -11. There are a few issues when the lenses are used wide open, although at $f/2.8$ all three lenses display strong purple fringing on high-contrast edges. Stopping down to $f/4$ reduces this effect, with the Tamron optic looking the best of the three. At $f/5.6$, the Tamron lens is virtually free from purple fringing, while there is still a hint of it from the Tokina and Sigma lenses. By $f/8$, all three lenses are reaching their peak performance, as the fringing has gone and the lenses are at their sharpest.

Diffraction starts at around $f/16$. At this setting there isn't much loss of detail, but images are slightly softer, which appears to be largely due to a reduction in contrast. There is a notable drop in quality at $f/22$, with a loss in contrast and the images becoming softer. However, despite a lack of sharpness, it is still possible to discern a good deal of detail in our resolution chart test, which is, of course, important to macro photographers wishing to maximise depth of field.

One area where all three lenses are equally proficient is curvilinear distortion. None of the lenses displays significant barrel or pincushion distortion. Even when viewing

Tamron



Tokina



Verdict

THE THREE lenses on test here produce superb photographs, and the amount of detail that can be resolved, whether used for macro or portraits, is quite staggering. They are among the sharpest we have tested.

Most of the differences between the lenses lie in their build and handling. The Tamron 90mm and the Sigma 105mm optics are hard to separate. Both have internal focusing and image stabilisation, with the stabilisation particularly good in the Tamron lens, so perhaps this offers a slight advantage. For regular shooters of handheld macro images, the stabilisation in the Sigma and Tamron lenses offers a distinct advantage.

As good as the Tokina lens is, it is a little dated. That it has no internal focusing, image stabilisation or a macro focus limit will be problematic to many. However, it does have its positives. It is the smallest and lightest of the lenses on test, so is easy to carry and hold for longer. Plus, as an older design, the Tokina is also the least expensive lens here, and can be found for just over £300.

Asked to pick just one of these lenses, I would be hard-pushed to choose. With little difference in image quality, it would have to come down to handling and focal length, and while I prefer the stabilisation of the Tamron lens I also prefer the focal length of the Sigma model. Enthusiast photographers would be pleased to own either of them.

SIGMA 105mm TAMRON 90mm TOKINA 100mm

Amateur
Photographer
★★★★★

Amateur
Photographer
★★★★★

Amateur
Photographer
★★★★☆

an image of our distortion chart at 100% with a horizontal line across (to gauge any warp), only a very fractional shift of a pixel or two is noticeable.

Using Adobe Camera Raw's automatic lens correction feature, which is based on calibrated lens profiles, there was little difference with the correction turned on or off, with the correction of vignetting being far more obvious.

There is quite a lot of vignetting apparent when each of these lenses is used wide open at $f/2.8$. I don't find this too much of a concern if shooting digitally, as it is easily removed in software. I also like the fact that slightly darker edges can draw the eye to the centre of the frame, which, in the case of a macro or portrait image, is where the subject will most likely be.

At $f/4$ vignetting is softened, and by $f/5.6$ it should be virtually unnoticeable, unless photographing a wall or another flat uniform subject. At $f/8$, none of the lenses displays any vignetting, which is good news for anybody using the lenses for reproduction purposes. With virtually no curvilinear distortion or vignetting, and each lens being very sharp, all three are superb for reproduction of flat paperwork. **AP**

RESOLUTION

	Sigma (C)	Sigma (N)	Tamron	Tokina
	105mm	105mm	90mm	100mm
$f/2.8$	34	28	34	29
$f/5.6$	34	31	34	31
$f/11$	34	30	34	31
$f/22$	28	28	30	29

The images for the resolution chart were taken at each full aperture with both the Canon and Nikon versions of the Sigma lens. At $f/8$, the Canon-fit Tamron lens and Nikon-fit Tokina lens match the performance of the respective Sigma versions. All in all, there is little difference between the lenses, although the Tamron and Sigma models are slightly sharper than the Tokina optic.

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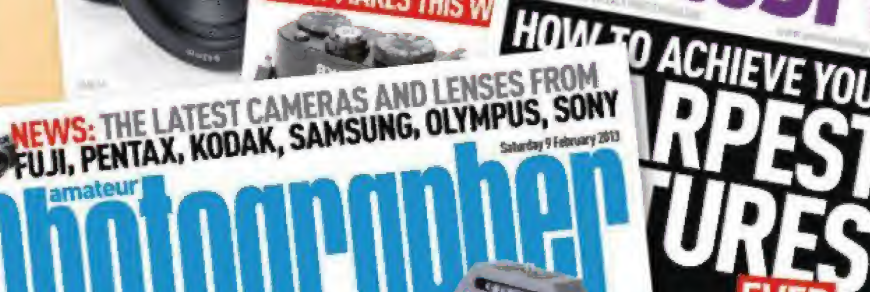
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Spending less on the Fuji X100 and using software as a 'digital zoom' will not produce similar-quality images to those produced by the X-E1

SOFTWARE AS A DIGITAL ZOOM

Q While I think your review of the Fujifilm X-E1 in AP 8 December 2012 was great, this camera still represents a lot of money to me. Bearing in mind how easy it is to use photo-editing software and its high pixel count, would it be logical for me to simply buy the Fuji X100 and use my PC to create zoomed photos?

Graham Arnold

A From the flurry of questions received recently, it seems that the Fuji X-E1 (and indeed the Fuji X series as a whole) has piqued the interest of quite a few AP readers looking for a new camera. However, this question is slightly different. If I'm understanding you correctly, Graham, you're asking if you could get similar-quality images to a Fuji X-E1 by spending less on a 12.3-million-pixel Fuji X100 (not to be confused with the 16.3-million-pixel X100S) and using your editing software as a 'digital zoom'? If this is the case, then the simple answer is 'no'.

The extended answer is that the X100 is a great camera in its own right, but your suggestion of using your computer to 'zoom in' will immediately

compromise image quality. It will reduce the number of pixels being used to make a photograph, which in turn may limit what you can do with them.

Say, for example, that you wanted to effectively double the focal length by cropping the image tighter on your computer. This would lose you 50% of your picture, so your 12.3-million-pixel photograph would become a 6-million-pixel shot. This might look great on-screen, but not quite so hot if you wanted to blow it up and make an A4 print, at which point you have to ask yourself if spending £500 to produce a 6-million-pixel image is a wise investment. I'd say not. The bottom line is that a Fuji X100 and a PC is not the same as a Fuji X-E1.

Chris Gatcum

ASK...

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The Nikon SB-800 can be used with a Fuji X-Pro1, but only in manual or auto mode

NIKON FLASH ON FUJI CAMERA

Q Is it possible to use my Nikon SB-800 flash with my Fujifilm X-Pro1? If so, would I need an adapter? Also, is there a wireless trigger that I would be able to use? **Dave Dunham**

A Your Nikon SB-800 will work on your Fujifilm X-Pro1 without an adapter, but you will only be able to use the flash in manual or auto modes as there is no TTL control. If you want TTL control, then the EF-X20 is Fuji's flash designed for the X-series cameras. Unfortunately, its low guide number (20m @ ISO 100), close proximity to the lens axis when hotshoe-mounted and high price (almost £220 from Fujifilm) make it something of a hard sell, even if it is pretty intuitive to use and totally in keeping with your camera's retro styling.

This is especially pertinent when you consider that you can get the slightly older Fuji EF-42 flashgun for £20 less. This is a 'DSLR-style' flash, like your SB-800, with a guide number of 42m @ ISO 100 and a tilt-and-swivel head. It doesn't look as nice as the EF-X20 (in fact, it's downright ugly in comparison), doesn't have iFlash control and

FROM THE AP FORUM

Night-time shots

Dslrduke asks I have been asked by a local organisation to produce some images for a road-safety poster, so can anyone give me any advice on night-time shooting? I plan to do some shoots with my son lying in front of my car with the headlights turned on, and most of the shots will be done at night.

AP GLOSSARY

DIGITAL ZOOM

There was a time when digital camera manufacturers would produce models with seemingly incredible zoom ranges, claiming a 40x zoom range in an attempt to wow potential customers. However, closer inspection would often reveal that the lens (or optical zoom) only accounted for a small amount of the zoom range, with the rest attributed to a 'digital zoom'. To a certain extent the same thing continues to happen today, although it is noticeable that the manufacturers no longer shout quite as loudly about the digital portion of the zoom range, perhaps because consumers have come to realise that it's actually not that great.

The reason a digital zoom isn't the Holy Grail in terms of focal-length extension is down to the way it works. In most instances (and there are always exceptions), activating a camera's digital zoom will simply mean that it uses a

smaller area of the sensor to produce a picture: as you zoom in, so the area used decreases. This basically means the image on the sensor is being cropped, and it is then either presented as a 'full-resolution' shot by interpolating the smaller picture up to the camera's maximum resolution, or it is left 'as is' and you are provided with an image with a lower pixel count.

In both cases, the result will appear to have been taken with a longer focal length, but neither is ideal: upscaling a digital photograph reduces quality, while simply producing an image with fewer pixels restricts the usable print size. The same result could equally be achieved by cropping a full-resolution image in editing software and then resizing it (or not), and while your computer and software may produce a slightly better result, it is still not ideal. As always, an optical zoom is what really counts.

it will certainly unbalance the camera if you use it in the hotshoe. However, what it will do is provide you with a more versatile and more powerful TTL flash solution

So, if you want TTL control, it is practicality (EF-42) versus style (EF-X20) to a certain extent, although it really comes down to whether you want to spend £200 (or thereabouts) to get TTL control to start with. If not, then stick with your SB-800 and learn to master manual or auto flash – we all managed to make flash exposures using flash like this in the past. **Chris Gatcum**

DEPTH OF FIELD PREVIEW

Q I have been told that when using the Fujifilm X-E1, only the point at which the lens is focused will appear sharp through the electronic

viewfinder while the rest of the scene will remain unsharp. I mostly take landscape photographs, and being able to assess the depth of field is important to me. So, if this is true, can anything be done to overcome it?

F Olbrich

A You can set the Fn button on the X-E1 to 'preview depth of field' (via the shooting menu), which will effectively make the Fn button behave like a traditional depth of field preview button on an SLR. Subsequently, when you press the button, the lens will stop down to the taking aperture and the depth of field will be seen through the viewfinder. The main difference between the X-E1's approach and an SLR's is that the viewfinder image will not darken.

Chris Gatcum

AlexMonro replies Well, the answer is 'it depends.' It depends on how you envisage the shot and exactly what the lighting conditions are. It also depends on whether you want to go in close with a wideangle lens for a dramatic effect, or do a wide shot from a distance, showing the whole street to give context? Or how about a telephoto shot to compress perspective or a shot from a low angle, close to the road surface? Then there's the choice of a normal eye-level viewpoint, or a high angle from a ladder, tree or bedroom window. Basically, you need the right settings to give you the look you want.

In this case, your main variable is going to be aperture, to control the depth of field, but I suggest keeping the ISO low to maximise

the dynamic range (to cope with the lighting) and minimise noise. If you want to have the headlights on and have black tyres in shot, you might even need to make multiple exposures and combine them to produce an HDR image. Have the camera on a tripod as you'll probably need long exposures – shutter speed will be your main exposure control once you've decided on the aperture and ISO. After that, use the review on the LCD screen to check depth of field, and the histogram to check exposure.

Make sure your son is in a position that's both comfortable for him to hold still and reasonable realistic. You might need to get creative with the lighting, possibly using reflectors and maybe some flash, but this will again depend on the effect you looking to achieve.

In next week's AP

On sale Tuesday 26 March



BRIDGE CAMERAS HEAD-TO-HEAD

The latest bridge cameras offer up to a 50x optical zoom. We put four flagship models from Canon, Fujifilm, Nikon and Sony to the test

CANON PIXMA PRO-100

Vincent Oliver finds out how

Canon's A3+ photo printer with eight dye-based inks performs



ON TEST

APOY ROUND 1 RESULTS

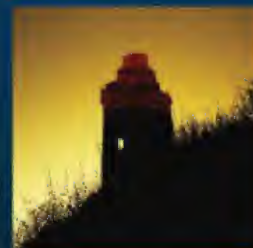
APOY 2013

In association with **Panasonic LUMIX G**

We reveal the top 30 winners in our **Portraits in Artificial Light** round of APOY 2013

LIGHT SHOW

Renan Cepeda explains how he photographs his subjects at night using long exposures and a torch



© BRAN GERTEN

ICONS OF PHOTOGRAPHY

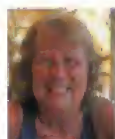
MINOLTA AUTOCORD

Ivor Matanle recalls the only Rolleiflex lookalike that did not bend the film before exposure

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Panasonic Lumix DMC-TZ40

Panasonic's update to its flagship travel compact camera features a 20x Leica zoom lens and introduces a new 18.1-million-pixel sensor plus built-in Wi-Fi

Tim Coleman
Deputy technical editor



the model, then, to keep Panasonic at the forefront of this market.

FEATURES

New travel compact camera models usually feature improvements in the zoom range or the pixel count with each generation, and in the Lumix DMC-TZ40 it's the sensor that has changed. Once again, it's a 1/2.3in (6.17x4.55mm) CMOS type, but with an increased resolution of 18.1 million pixels instead of the TZ30's 14.1 million pixels. The new sensor is, therefore, a little crowded, which places it at a greater risk of suffering from high levels of noise.

Panasonic has implemented new algorithms to the Venus processing engine's noise reduction (NR), called Wavelet NR and Edge Smoothing NR, to create 'smooth edge detail' even when the camera is used in low-contrast light. The performance of the TZ40

AT A GLANCE

- 18.1-million-pixel MOS sensor
- 24-480mm (35mm equivalent) f/3.3-6.4 Leica DC Vario-Elmar lens
- Built-in GPS and Wi-Fi with NFC technology
- 3in, 920,000-dot rear LCD touchscreen
- Continuous high speed shooting up to 10fps
- Street price around £330

in low light is highlighted later in the review. As in the TZ30, the ISO 100-3200 range can be expanded to ISO 6400.

At the heart of a travel compact is its zoom lens, and the TZ40 uses the same 20x, 4.3-86mm (24-480mm equivalent) Leica optic as its predecessor, with zoom control available in both still and movie capture. Its maximum f/3.3 aperture at the wide end is reduced to f/6.4 when shooting at the tele end, which means less light enters through the lens when zoomed in. Fortunately, more light can be received through the use of slower shutter speeds, as the lens is stabilised to reduce the blur caused by camera shake during capture.

Panasonic's optical image stabilisation (OIS) has also been updated for use in the TZ40. It is a hybrid OIS for both still and video capture that provides five-axis correction and it is able to compensate for the main types of movement, such as front-to-back and side-to-side tilt. When shooting handheld at telephoto settings, it is possible to use shutter speeds as slow as 1/15sec yet still achieve a shake-free result, which is impressive.

Perhaps one of the more notable



'GPS complies with Russian-operated satellite GLONASS, which should improve accuracy'

One area of development is that Wi-Fi has been introduced, which allows remote shooting, sharing of images and playback on compatible devices, such as DLNA televisions. This level of control trumps many other wireless camera set-ups. Panasonic has introduced Near Field Communication (NFC) technology too, which is designed to alleviate the complication of wireless connections. It works by physically placing the two NFC-equipped devices close together to initialise a connection.

GPS remains, with maps supplied on a separate disc to plot the places where photos have been taken. This time, GPS complies with Russian-operated satellite GLONASS, which should provide improved accuracy, especially in built-up areas.

There are numerous shooting modes, most of which are found either in the creative control or scene mode menus, and between them they cover most of life's events. Noteworthy scene modes include HDR, while creative control offers a neat impressive art mode; panorama shot has its own place on the shooting-mode dial for quick access, alongside the standard PASM exposure controls. The high-speed shooting modes go as fast as 10fps at full resolution for a short six-frame burst, but for continuous-tracking AF the maximum speed is 5fps, which is still very good.

As in the company's current compact system camera models, Panasonic describes the TZ40's AF system as light-speed AF, which is claimed to operate as fast as 0.1secs. It's an individually selectable, 23-point set-up, and through the rear LCD touchscreen the AF point can be selected by touch, which is a good feature.

As I would expect from a flagship Panasonic compact camera, the video capability is impressive. It is possible to record full 1920x1080-pixel HD videos at 50p or 25p with PASM exposure control.

The Panasonic Lumix DMC-TZ40 is a pocket travel camera that offers a comprehensive feature set.

BUILD AND HANDLING

Like its TZ30 predecessor, the TZ40 is small and lightweight, despite the extensive range of features it offers. The cameras are almost the same size and easily fit into a pocket. The TZ40 is a fraction lighter (198g with battery and card compared to the TZ30's 206g), making it convenient enough to carry around at all times.

There have been slight revisions to the TZ40's body, but on the whole it is very similar to its predecessor. The introduction of Wi-Fi means there is a new button used

Facts & figures

RRP	£349.99
Sensor	1/2.3in (6.17 x 4.55mm) CMOS sensor with 18.1 million effective pixels
Output size	4896 x 3672 pixels
Lens	Leica DC Vario-Elmar 24-480mm (equivalent) f/3.3-8
File format	Still: JPEG. Video: MPEG, AVCHD
Sensitivity	Auto, ISO 100-3200 extended to ISO 6400
Colour space	sRGB
Shutter speeds	15-1/2000sec, 30secs in starry sky mode
Metering system	TTL intelligent multiple, centreweighted, spot
White balance	Automatic, 4 presets, custom
Exposure modes	PASM, 19 scene modes including 3D, panorama, creative control
Drive mode	Single, 5fps with continuous AF, 10fps in single AF, 40 or 60fps at 5MP and 2.5MP respectively, self-timer
AF modes	Tracking, 23-point, face, touch, 1-point, spot
LCD monitor	3in, approx 920,000-dot LCD touchscreen
Interface	USB 2.0 High-Speed, HDMI
Storage media	SD, SDHC, SDXC
Power	Lithium-Ion DMW-BCM13E battery - 300 shot life
Weight	Approx 198g (with battery and memory card)
Dimensions	108.3 x 58.9 x 27.7mm

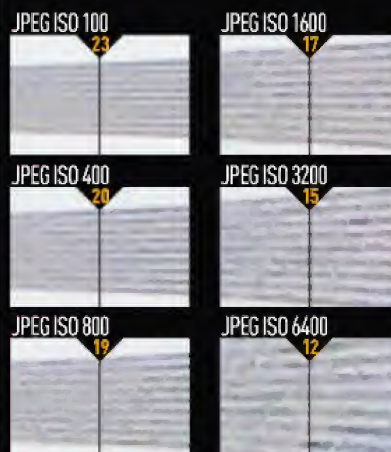
Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852.
Website: www.panasonic.co.uk

There are 14 creative control picture effects, including the toy, sepia and soft focus featured in this picture



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to 100mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



with its edges now more 'squared off'.

The camera's controls can be accessed using the buttons and rear control pad, or via the responsive rear 3in LCD touchscreen. I am a fan of Panasonic's touchscreens because they enhance the handling of the cameras. The screen is not used just to navigate menus as it is in some other systems, but it can also fire the shutter, select the AF and metering point, and even operate the optical zoom. It is actually easier to use the screen than it is the lever next to the camera's shutter button to zoom in and out, and selecting the AF point by a single touch beats slowly navigating to the correct point via the control pad.

The TZ40's new battery has an improved 1,250mAh capacity, which increases the battery life from 260 shots in the TZ30 to 300 in the TZ40. Any improvements in this area are very welcome, because batteries can go flat very quickly, especially with functions such as GPS activated. Having taken the camera out on a number of occasions, I found it was able to last a day of general use, but with GPS activated it was limited to half a day.

At the time of testing, a firmware upgrade was needed for Wi-Fi to work, so we are unable to comment on its handling.



Above: Fluorescent lighting has tricked AWB into a cool colour cast, but the custom reading has brought back the correct colour temperature

Right: Using the 20x optical zoom to its limits means that distant subjects can fill the frame. Stabilisation works well, too – this picture was recorded at 1/30sec

Below: Touch spot metering gives a better, but not perfect exposure outside the tunnel, but brightening the exposure by +3EV reveals plenty of detail in shadow areas

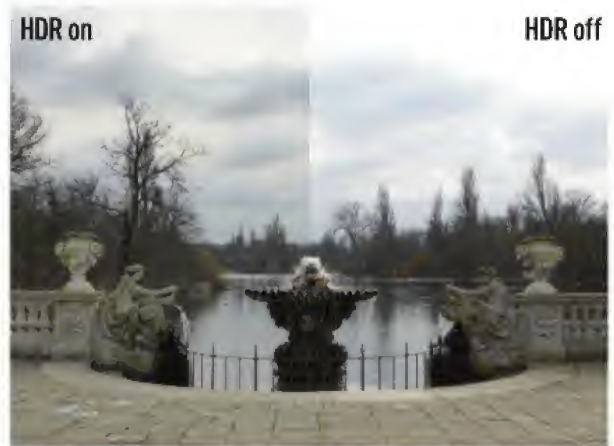
PERFORMANCE

In most situations, the TZ40 is a responsive camera. Its start-up time is rapid at around 2secs, and shutter lag is minimal, especially when using the touchscreen. However, there is a short delay after capture while the camera processes the image. In single-frame drive mode, I occasionally missed out on another shot shortly after taking the first because the camera was still processing the data.

For a travel compact, the autofocus set-up is comprehensive and fairly snappy. With a choice of 23-point multi-segment AF, face detection, subject tracking (which works in a high-speed burst) and centre-point and spot AF, the camera caters for most situations. Certainly in good-contrast light, such as outdoors on a sunny day, the 0.1sec AF response seems to be a reasonable claim. An assist light is a great help to the AF speed in low-contrast light where the response slows down. For a high-speed action sequence, subject tracking does a reasonable job of keeping up with the subject. The touchscreen works particularly well for spot AF (as it does for spot metering). A touch of the screen provides a very quick method to ensure a static subject is correctly metered and focused for.

The camera records still images in JPEG

Right: Shooting towards the sun, HDR adds some welcome detail to this scene in highlight and shadow areas



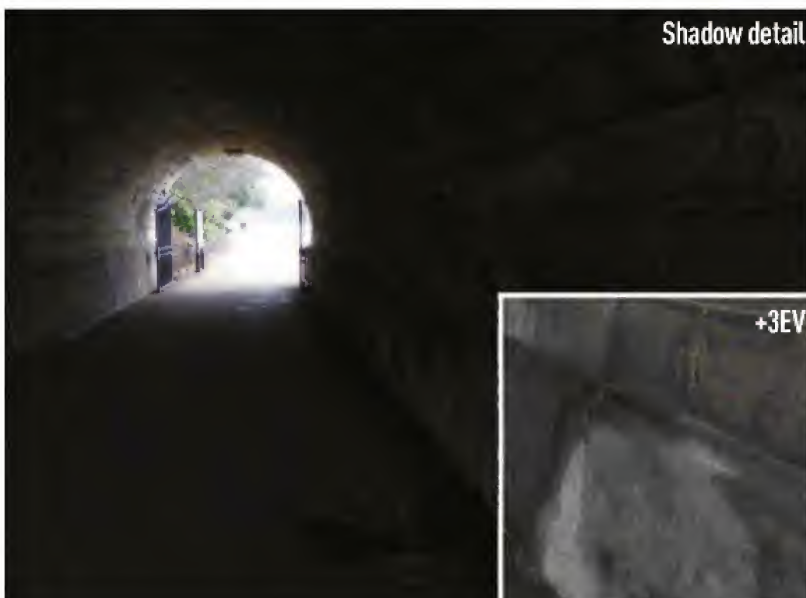
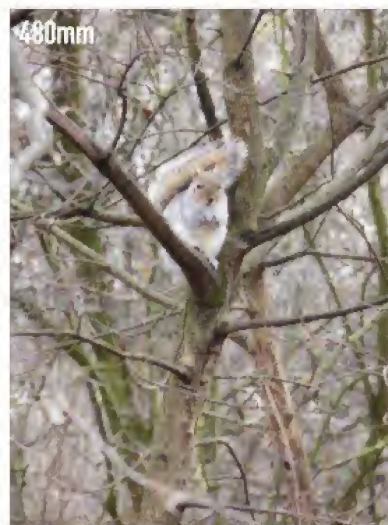
format only, so getting the right exposure in-camera is important. To a degree, exposures produced by the iAuto shooting mode are good, although taking manual control over the exposure is advisable for those who are particularly fussy.

When using AWB or iAuto, colours are on the whole a little cool, apart from during bright sunny conditions when the setting is accurate. The TZ40 can be fooled into an

inaccurate colour rendition with scenes lit by tungsten and fluorescent light, or when a scene has a single dominant colour, such as green in a landscape. Three custom white balance readings can be stored, which is a better option for such situations, while the overall vibrance is perfectly acceptable in the standard colour mode.

The TZ40's increased resolution has improved its ability to resolve detail at ISO 100, which is up to the 23 marker on our resolution charts. However, maintaining this performance in dull conditions using higher ISO settings is more testing given the sensor's higher pixel density. Beyond ISO 100, the TZ40 matches its predecessor's performance, despite having more pixels. This means that the quality and sharpness of detail are still average rather than class-leading.

It is unsurprising that a compact camera such as the TZ40 has a more limited dynamic range than a current DSLR, with highlight clipping in the compact a notable example. As such, I often employed the HDR mode, which is hidden away in the scene mode menu. Given the popularity of this shooting mode and the genuine positive effect it has on single-frame capture, a quicker way to access it would have been appreciated. **AP**



Verdict



PANASONIC has been wise with its improvements to its flagship travel compact camera. The Lumix DMC-TZ40 offers as good a feature set as any in its class, not least of which is a versatile and effectively stabilised lens, excellent touchscreen operation, Wi-Fi and GPS connectivity, a variety of shooting modes and a lightweight build.

As for image quality, it is good for its class but by no means outstanding, being equal to many more run-of-the-mill compacts. That said, the TZ40 has an increased resolution with no detrimental effect on its image quality across a variety of lighting conditions and ISO settings. As travel compacts go, the TZ40 is about as good as it gets.

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Serif PhotoPlus X6

Vincent Oliver takes a look at some image-editing software that could be an affordable alternative to the market leaders

SERIF, the software company that produces low-cost alternatives to high-end publishing and graphics packages, has added a new version of its image-editing software, PhotoPlus X6, to its portfolio. This is a feature-packed application with an entry-level price of £71.48, which should satisfy users with various levels of expertise.

PHOTOPLUS X6 APPLICATION

On first launching PhotoPlus X6, you are presented with a 'To Do' window from which you can select the Create, Open, Learn and Organizer applications. Under Create, you can start a new image, animation or HDR merge. Open will display a list of previously edited images, while Organizer shows you how to manage your photos. Finally, the Learn section is a tutorial on how to use the other applications.

The PhotoPlus default interface colour is light grey, which is perhaps a bit too light. I think a dark grey may have been a better choice. You can change the colour scheme using the application's preferences, with a choice of grey, silver, blue, silver blue,

aqua and 'classic' colours, although none of these is ideal as a backdrop for editing. The Preferences section gives you the ability to customise PhotoPlus to your own way of working. For instance, you can add or remove tools, menu items or create custom toolbars. Located on the left-hand side of the screen is the toolbar that contains all the editing tools you are likely to need for manipulating and retouching photos, many of which have shortcut keystrokes assigned.

Below the top menu bar is the standard toolbar that contains quick-access icons to New, Save, Print, Undo, Redo, Organize and so on. Next to this are toolbars that give quick access to features such as the Organizer, PhotoFix, Filter Gallery and Cut-out Studio, but you can also add your own custom toolbars with the features and tools you use frequently. The Workspace toolbar offers four options for screen display in the form of Default, Designer, Painting and Photo Editing. The tabs change to display the appropriate tab for the task in hand. Toolbars can be dragged out and

KEY FEATURES

- 64-bit engine
- Compatible with Microsoft Windows XP, Vista, Windows 8 and Windows 7 32-bit and 64-bit operating systems
- Smart Selection brush
- RAW Studio
- Non-destructive cropping
- Depth of Field filter
- Vector masks
- Fill layers
- Noise reduction
- Zoom range
- RRP £71.48

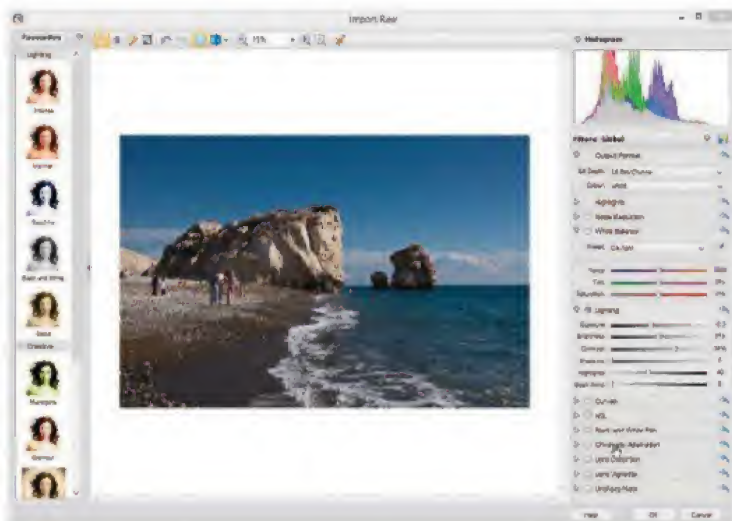
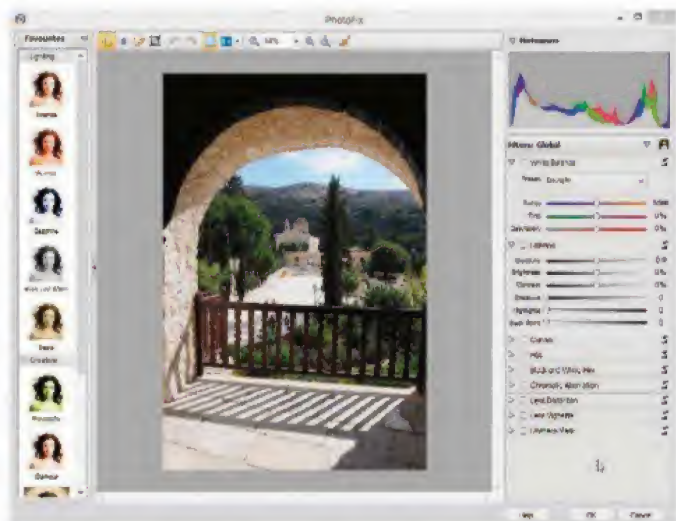
docked on any edge, or used as a floating panel. Directly below is the 'context sensitive' toolbar, which changes to display the settings for the current tool in use.

PhotoPlus includes an excellent How To tab that provides information on the application and how to use the various tools. Right-hand side tabs include Layers, Channels, Histogram, Colour, History and Macros. All tabs can be turned on or off or collapsed to provide more workspace area.

THE ORGANIZER

The PhotoPlus X6 Organizer enables you to manage image collections. By default the My Pictures folder is selected, but you can add other folders by clicking on the Include Folder icon and then browse for your image folders. Thumbnails are created for all supported image types and displayed in the right-hand window. It's good to see that Serif also includes native Adobe Photoshop PSD and Corel PaintShop Pro PSP files, as well as many other popular file formats.

Photoshop files that contain layers and adjustment layers can also be imported with all their layers in place. The Organizer uses the date stamp from the camera's metadata to organise files into date and time taken. From here, you can select photos to be edited in the full PhotoPlus application or use the PhotoFix button for making quick adjustments. One annoying aspect is that when you



select an image to edit in PhotoPlus, nothing appears to happen, but if you switch windows you will see the image has been opened and the Organizer stays on as the top window. I would have liked an automatic switch to the destination application. Other Organizer options include upload images to Facebook or Flickr, create a slide show or a Photo Project. The Organizer is very easy to use and is a great addition to PhotoPlus.

PHOTOPLUS X6 IN USE

Despite a few initial misgivings I had about the interface and overall look of PhotoPlus X6, the program was quick and easy to learn. I found that I was using all the tools and editing photographs within a very short space of time. I like the way open documents are displayed as thumbnails in the Documents tab at the bottom of the screen, although I would have preferred to be able to drag and drop open images onto other images as a new layer. The only way this is possible is to copy an entire image and then paste it as a new Layer (Ctrl+L). Ctrl+V pastes the clipboard content as a new image.

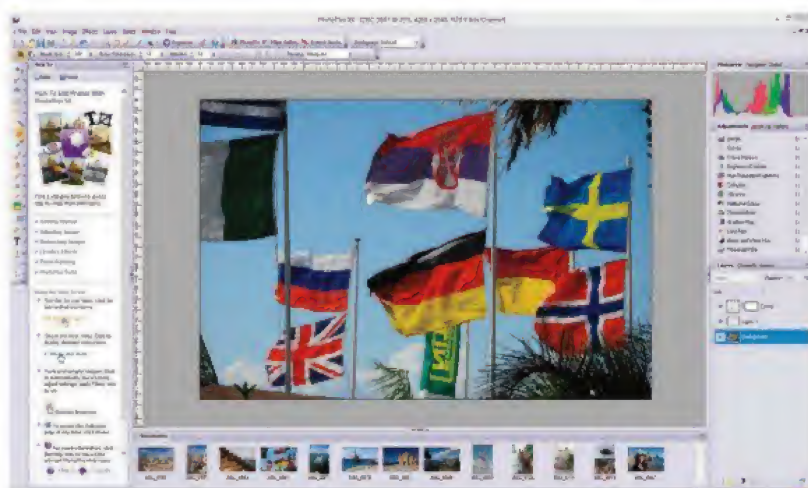
You can have an unlimited number of layers or layer groups open for any image (depending on your system memory, file size and so on). Adjustment layers can be assigned to a single layer or to a Layer group, and there are many useful presets.

Above left: The PhotoFix window is a quick way to make overall adjustments to a photo. Built-in presets are displayed in the column on the left

Above right: The Import Raw window offers the same adjustments as PhotoFix plus an extra three options

Right: The PhotoPlus interface is clearly laid out, although we would have liked a darker workspace

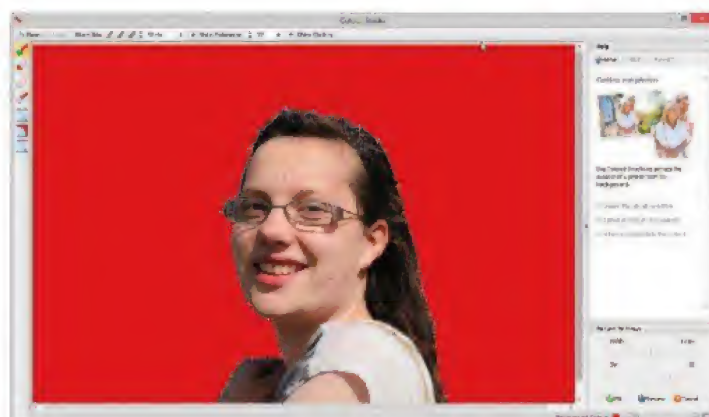
Below: The Cutout Studio offers the facility to cut out objects or people in an image. In use, it didn't work too well, as fine strands of hair were deleted

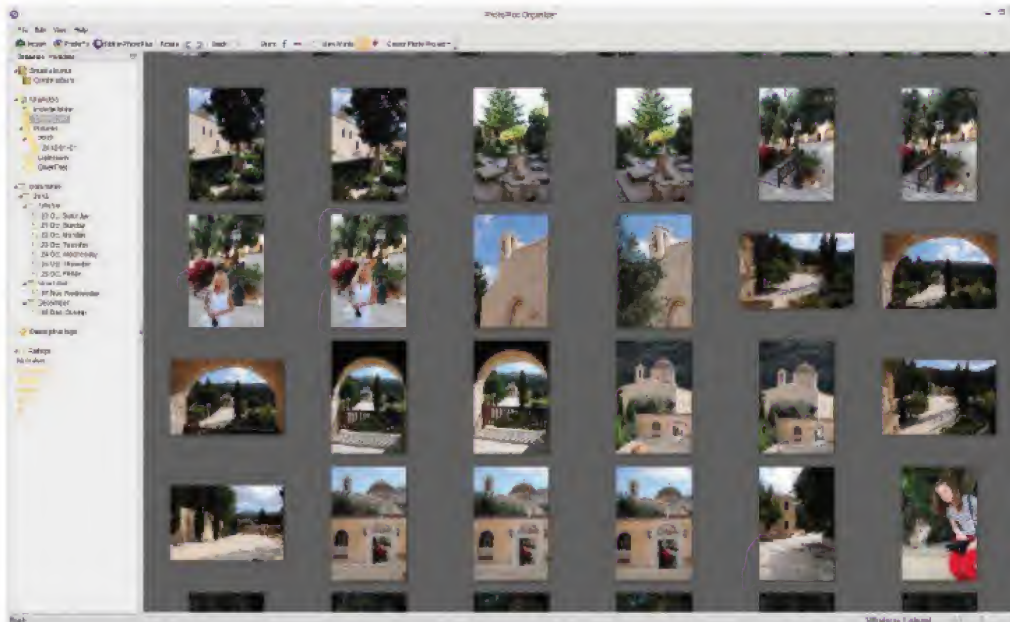
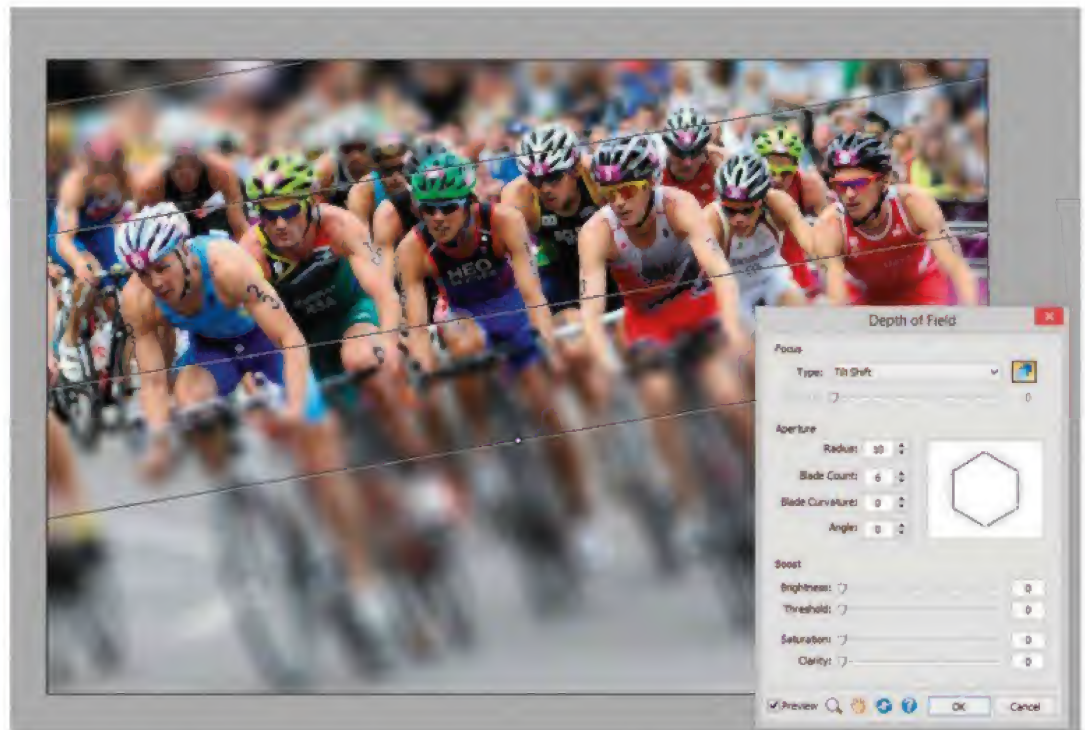
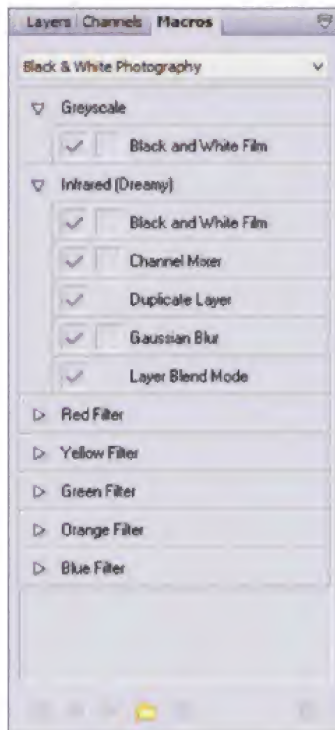


You can also create your own custom settings into the dropdown lists. A Macros tab is also included, with macros being a set of prerecorded actions to apply an effect to an image. There are several predefined categories, each one containing the ability to turn on or off any of the filters or change the settings value.

The non-destructive Crop tool allows you to make fine adjustments at any stage or revert to an uncropped version. This feature can also be turned off. PhotoPlus has a new Depth of Field filter (DoF) that produces

some convincing effects. However, the filter does take some getting used to, which is not helped by unclear labelling. The blur amount is set by altering the Aperture Radius, which is, in theory, correct as apertures do have an effect on how much is in focus. However, this requires a degree of photographic knowledge (a Blur Amount label would have been more useful). There are several DoF options, including Tilt Shift, Elliptical, Linear gradient, Radial gradient, Layer Mask and Uniform. Unfortunately, during this test the Layer Mask option didn't work as expected.





takes advantage of 64-bit operations, which means images are loaded faster and are quicker to edit. The RAW Studio panel is almost identical in appearance to the PhotoFix panel, but there are three extra filters – output format, highlight and noise reduction. Adjustments can be saved as a Favourite and applied to other images. Both the RAW Studio and PhotoFix include the same ready-to-go presets that can be applied or modified to taste. However, your own saved settings made in RAW Studio will not transfer over to the PhotoFix panel. **AP**

Verdict

USING it on a 64-bit system, Serif PhotoPlus X6 is a



very fast and responsive application when applying filters to large files. Working on a 32-bit system, the speed was also fast but there were several 'out-of-memory' errors. PhotoPlus X6 has everything that other similarly priced photo-editing software has, but it doesn't offer any 'must-have' features to make it stand apart. However, I would still recommend it – despite a few teething problems.

I followed the instructions on the Help file, painted a mask over the photograph (using the Mask layer), which just hides the masked area. Applying the DoF effect to the image (not mask) didn't do anything. I spoke to someone at Serif, who repeated the same exercise and encountered the same problem. The company is now addressing this issue. Overall, though, the DoF effects are very good and there are plenty of controls to help you produce a desired effect.

The new Smart selection brush gives you the ability to quickly paint in a selection based on adjacent colours, with tolerances set from 0-100 for precise selection.

There is also a Cutout Studio for cutting out objects or people from an image. Sadly, this is a poor implementation of what could otherwise be a useful feature. When we used it on the image of the woman (see opposite page, left), details in the hair were completely lost. The online tutorial is not as instructive as it could be, either, as it uses a very simple image of a bird in flight that wouldn't present any problem for the Magic Wand tool.

PhotoPlus X6 supports raw file formats from more than 400 cameras, including many of the new camera models from Canon, Fuji, Leica, Nikon, Olympus, Panasonic and Sony. The RAW Studio

Top left: The Macros tab has plenty of predefined actions that can be applied to images

Top right: The Depth of Field filter produces realistic, easy-to-control effects

Above: Thumbnails can be enlarged or reduced in size in the Organizer

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CUSTOMER REVIEW: EOS M + 18-55mm IS II
★★★★★ "Good thing in a small package!"
GinaSchubert - Reading

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600D

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CUSTOMER REVIEW: 600D + 18-55mm IS II
★★★★★ "The enthusiasts Digital SLR Camera!"
Carmelina - Norfolk

Canon EOS 650D



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CUSTOMER REVIEW: 650D + 18-55mm IS II
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Mik - Watford

Canon EOS 60D



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BOWENS

Gemini Series Kits:
Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stands, 2x Power Leads, Sync Cord and Kit Bag.
200/200 Twin Head £399
400/400 Twin Head £539

Gemini R Pulsar Tx Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Card, 2x Mains Leads, Sync Cord and Cases.
500/500R Twin Head £949
500/500R + Travelpak £1360
500/500R 3 Head £1499

Gemini Pro Pulsar Tx Kits:
Flash Heads, 2x Stands, Silver White Umbrella, Wide Angle Reflector, 60x80cm Softbox, 1x Pulsar Tx Trigger and Card, Leads, Cables, Modelling Lamps and Cases.
500Pro Twin Head £1189
500Pro + Travelpak £1649
750Pro Twin Head + Travelpak £1799
1000Pro Twin Head + Travelpak £2049

Back Light Stand £31.99
15" Snoot £74.99
75" Softlite £114.99
120" Reflector £46.99
Reflector Kit £124.99
60" Reflector £144.99

Softboxes From £154.99
90" Reflector £21.99
60" Reflector Kit £44.99
83cm Umbrella Set £26.99
Portalite 66x66cm Softbox £109.99

Lightmeters
Sekonic L-308s £139
Pro 478DR £324.99
DigiPro F £159.99
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Colorama From 1.35x11m £34.99
1.72x11m £43.99
2.72x11m £53.99

elinchrom
NEW! BRX Series Kits:
BRX Heads, 2x Portable Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.
250/250 Twin Head £849
250/500 Twin Head £909
500/500 Twin Head £969
D-Lite 4Rx Soft-Box Kit £649
BRX Kit From £849
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Lastolite

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Urban Collapsible £165
Background Support £124.99

NEW! D-Lite 2 RX Series Kits:
D-Lite 2 RX heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.
200/200 Twin Head £589
200/400 Twin Head £535
400/400 Twin Head £649
D-Lite One RX Series Kits:
NEW! Umbrella Kit £375
NEW! Softbox kit £425

Style RX Series Kits:
Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.
RX600 Twin Head £1199
RX1200 Twin Head £1649.99
Ranger Quadra RX Set A £1549

Reflector Kits Inc Honeycomb & Diffuser:
42cm £79
55cm £79
70cm £159

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PocketWizard MiniTT1 FlexTT5 £149
Plus III Set £229

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16GB Class 10	£49.99 £14.99

4GB Transcend	£11.99 £4.19
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16GB Transcend	£34.99 £11.99

BATTERIES & CHARGERS

AAA batteries - all sold in packs of 4	
AAA 1000mAh Duracell	£6.99
AAA 1000mAh Duracell	£6.99
AAA 2500mAh CP	£13.99
AAA 2500mAh Duracell	£13.99
AAA 2500mAh Duracell	£13.99

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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Sanyo. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99 £19.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL3/A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£24.99
EN-EL15 for Nikon	£29.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
LI108/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BL5-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGR-S005 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£14.99
DMW-BM99 for Panasonic	£24.99
D-L150 for Pentax	£12.99
D-L190 for Pentax	£12.99
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SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£9.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 50MKII	£99.99
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For Canon 30D/40D	£99.99
For Canon 80D	£99.99
For Canon 450D/500D	£99.99
For Canon 550D	£99.99
For Canon 600D/650D	£99.99
For Canon 1000D	£99.99
For Nikon D60/D90	£99.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

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Full range of coin cells in stock	
Full range of coin cells in stock	
Full range of coin cells in stock	
Full range of coin cells in stock	
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Full range of coin cells in stock	

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings	
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders	
Holder Standard	£5.99
Holder Wide Angle	£6.99
Holder Modular	£6.99

P-Type Filter Wallet	
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	£9.99

P-Type Six-Piece Neutral Density Filter Kit	
£49.99	
£43.99	

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (87mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78B Canon 18-200 IS	£9.99
EW-78C Canon 18-55 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket multi-black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

LENS CAPS

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	
£3.99 each	

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

CLEANING

Green Clean	
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LensPen Original Carbon-tipped pen with built-in cleaning brush	£39.99
LensPen SensorKlear Loupe 6X magnification, with LEDs	£49.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

Lens Cleaning	
Lens Cleaning	
Lens Cleaning	
Lens Cleaning	
Lens Cleaning	
Lens Cleaning	

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£54.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 45 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 45 to 82mm!

Macro Filters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 45 to 82mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new MK II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of



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We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

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CAMERA BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price!
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
NEW! £114	NEW! £149	£245

Billingham

We will match or beat ANY UK Billingham price!
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £159	225 £225 335 £256 445 £279 555 £315	107 £247 207 £270 307 £288

Kata

Comprehensive Kata range in stock!
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
NEW! Gearpack-60 £49 Gearpack-80 £59 Gearpack-100 £69	DR-465 £49 DR-466 £72 DR-467 £79	NEW! 3N1-25 £139 3N1-35 £169

tamrac

Comprehensive Tamrac range in stock!
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

Messenger UP-Rise	Zoomster Outlawz	Backpack UP-Rise
UP-Rise 28 £72 UP-Rise 33 £82 UP-Rise 38 £90	Outlawz 16Z £54 Outlawz 17Z £63	UP-Rise 45 £90 UP-Rise 48 £99 UP-Rise 48 £108

RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyesafe opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashguns. 2 per pack. Standard £6 Flash £8	E690 Small £37 E702 Large £52	The ultimate protection from the weather! 70-200 £109 70-200 Flash £114 300-600 £118

CAMERA STRAPS

BLACKRAPID

The world's fastest camera straps!

RS-4 Classic	RS-5 Cargo	RS-7 Curve	RS-W1 Women	RS-SPORT	RS-DR1 Double	SnapR-35 Large
£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99

OP TECH USA

The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99

TRIPODS

Manfrotto

Massive range of Manfrotto in stock!
Below are just a few examples:

190XPROB Tripod	055XPROB Tripod
Aluminum 3-section legs, aluminum canopy, 030 horizontal sliding central column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.99	Aluminum 3-section legs, aluminum canopy, 030 horizontal sliding central column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £109.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, 030 column Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £204.99	Carbon Fibre 3-section legs, 030 column Weight: 1.65kg Load: 7.0kg Folded: 65cm Height: 175cm £232.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, 030 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £212.99	Carbon Fibre 4-section legs, 030 column Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £246.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminum 3-section Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £29.99	Aluminum 4-section Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £34.99	Aluminum 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.99
234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	With RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	With RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99
496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
With RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	With RC2 quick release Weight: 0.67kg Load: 8.0kg £74.99	With RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99

VANGUARD

Comprehensive Vanguard range in stock!
Below are just a few examples:

AltaPRO 263AT Tripod Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm £125.99	 	AltaPRO 264AT Tripod Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm £134.99	 
PRO 253CT Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99		PRO 283CT Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	
NEW! Nivelor Tripods A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, inverting open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99			

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate. Weight: 0.42kg Load: 5.0kg £67.49	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.38kg Load: 10.0kg £67.49	Multi award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 8.0kg £107.99

BENRO

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
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C2504 Monopod	C2804 Monopod	C3204 Monopod
Carbon Fibre 4-section Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm £59.99	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £66.99	Weight: 1.20kg Max Load: 4.0kg Folded: 56cm Max Height: 142cm £74.99

BH02 Ball Head	BH03 Ball Head	BH05 Ball Head
Quick release plate, spirit level, 360 degree rotation, fluid central knob. £22.99	Weight: 0.42kg Load: 12.0kg £29.99	Weight: 0.42kg Load: 12.0kg £29.99

BH22 Ball Head	BH25 Ball Head	BH28 Ball Head
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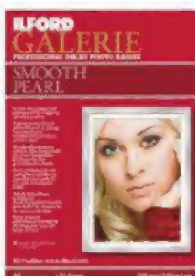


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- Up to 3.7fps shooting
- 3.0" Vari-angle LCD Screen

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- Full HD movies
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Canon EOS 7D

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- Up to 8fps shooting
- Full HD movies
- Magnesium alloy body
- 3.0" Vari-angle LCD

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- Full HD movies
- Magnesium alloy body
- 3.0" VGA LCD with Live View

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Canon EOS 5D Mark III

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- 61-point AF
- 6 fps continuous shooting
- ISO 100-25,600 sensitivity
- Full-HD Video with manual control

EOS 5D Mk III Body Only	£2,335.00	EOS 5D III + 24-105 IS USM	£2,975.00
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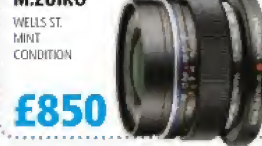
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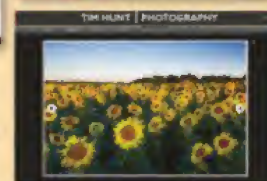


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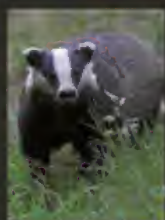
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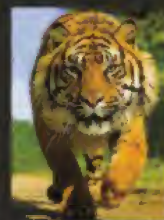
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For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF



ROGER HICKS

Can people cite a 'right to privacy' if they object to being photographed and, if so, on what is this right based?

FREEDOM of the press is generally well regarded. It is written into the American Constitution in the First Amendment, and it appears in Article 10 of the European Declaration of Human Rights. Admittedly, there are plenty to whom such freedom is anathema, such as paranoid dictatorships, politicians who secretly (or sometimes openly) yearn for paranoid dictatorships but cannot muster either the necessary votes or the necessary army brigades, and readers of the sort of newspapers that are aimed at the hard of thinking. On balance, though, and at least in the abstract, freedom of the press enjoys massive support.

Freedom of art is more controversial. Even so, it is generally recognised that although art can sometimes upset people, this is a small price to pay for an increased understanding (albeit sometimes grudging) of the way in which others see the world. In general, the fact that an individual doesn't like a particular work of art, or even that a vocal clique doesn't like it, is something we put up with in a civilised society. The clue, in freedom of both press and art, is the word 'society'. The vast majority of us are not, nor do we aspire to be, zealots at one another's throats the whole time.

On what, then, is the 'right to privacy' based – that 'right' so often claimed by those who object to being photographed? There are surely two grounds. One is that they just don't like being photographed. Fair enough, but the only possible response is 'tough'. They'll have to do better than that. The other question is whether a 'reasonable person' could raise such an objection, and if so, on what grounds.

There are, I believe, several grounds on which a 'reasonable person' could object. One is the 'reasonable expectation of privacy'. For most of us, what we get up to in our bedrooms is subject to a 'reasonable expectation of privacy'. This can even include sleeping. Those whom we love may look beautiful in their sleep. Or they may not. Does it matter? Should their beauty (or otherwise) be exposed to the public gaze? Surely, in such a situation we all have a 'reasonable expectation of privacy'. Even this, though, might be overridden by the public interest. A recent Chinese case involved a policeman who was accused of keeping a pair of teenage twins as mistresses, and of installing

them in a flat at public expense. Of course, there's prurient interest in this, but equally, there's genuine public interest: most of us would want to discourage our local constabulary from such behaviour, especially if we are footing the bill.

Another good example is children. We all wish to protect our children, and the children of others, from exploitation and pressure. But who recalls the case, in mid-2012, of a photographer from *The Guardian* who was detained on suspicion of taking indecent photographs of children in Guildford High Street, Surrey? Last time I looked, many years ago, Guildford High Street was not crammed with juveniles cavorting lewdly. If it is today, I'd suggest this is something in which the public might legitimately be interested. If it is not – if they are simply going about their business – where do we see exploitation and pressure, let alone indecency?

So here is a modest proposal, based on the legal concept of a rebuttable presumption. 'Rebuttable' simply means that it can be rebutted – in other words, refuted or disproved. The onus of refutation is upon whoever wishes to rebut

it. The proposal is that all published photographs, whether in print, on the internet or elsewhere, should be rebuttably presumed to be either news or fine art. Rebutting either presumption could be quite fun, as it requires the courts to rule upon what is and isn't either news or fine art. Let us take an extreme case.

The attractive and less than modestly clad 14-year-old daughter of some celebrity or other is in (as it might be) Guildford High Street. She is peering into a shop window. Three photographers, side by side, take substantially the same picture. All are exquisitely composed: the very summary of a young girl dreaming about being a beautiful woman. The first is exhibited as part of a fine-art series called 'Dreams and Aspirations'. The second appears with the caption, 'More and more fashion shops are appearing in Guildford High Street,' and accompanies an article on this riveting topic. The third is captioned, drooling, 'Fourteen-year-old Obnoxia, daughter of rock-star StarDust, is really growing up. Last week she was spotted in Guildford High Street wearing a revealing...'

A picture is worth a thousand words? Don't make me laugh. **AP**

'The fact that an individual doesn't like a particular work of art is something we put up with in a civilised society'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard & Maestro. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price.

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